



COTTAGE COUNTRY

SUMMER 1993

ISSUE 26



A QUESTION FOR ALL GUILD MEMBERS ...

WOULD YOU PREFER A PLAQUE OR A COTTAGE AS YOUR FREE GUILD MEMBERSHIP PIECE?

With one exception (Irish Water Mill in 1992) the free David Winter Cottages Guild membership piece has traditionally been a flat-backed piece, such as the Bas-Relief Plaque (1989) or this year's On the Riverbank. David's intention has been to make the gift something other than a regular Cottage.

However we know from the letters we receive at the Guild Offices that opinions run high concerning the free piece — some Guild members prefer a plaque whilst others prefer a free-standing Cottage.

WHICH DO YOU PREFER? NOW IS YOUR CHANCE TO LET JOHN HINE STUDIOS KNOW.

Simply write one word on a postcard or single sheet of paper —
either PLAQUE or COTTAGE.

Add your name, address and current Guild Number and send it to one of the Guild Office addresses below. Please mark your postcard or envelope — GUILD GIFT SURVEY.

Our survey closes on 1st November 1993, so please ensure we receive your preference by then.

We value your opinions highly and if a considerable majority of Guild members indicate a marked preference, this will be reflected in future free Guild pieces. But please note: *This will not be possible until the 1995 Guild as David has already completed the 1994 Guild pieces.*

Europe/Australia

GUILD GIFT SURVEY
DWC Collectors Guild
2 Hillside Road
Eggars Hill
Aldershot
Hants. GU11 3NB
(ENGLAND)

North America

GUILD GIFT SURVEY
4456 Campbell Road
P.O. Box 800667
Houston, Texas
77280-0667
(USA)



There is a carnival atmosphere in the air at John Hine Studios as we prepare for our first ever two-day extravaganza this October in celebration of David Winter Cottages. CARNIVAL '93 will take place at Warwick Castle in the heart of the English Midlands and we sincerely hope you will come along. David Winter will be there and you can buy a piece which he has sculpted especially for the occasion. More details inside this issue.

Meanwhile lakes and rivers continue to preoccupy us as the theme for this year's Guild: we have highlighted Swan Upping Cottage and discovered a remarkable swannery at Abbotsbury in the heart of Dorset, where mute swans have nested peacefully for six centuries. In contrast, Tower Bridge spans the River Thames amidst the noise and bustle of London — one of the most famous landmarks in the world. Have you ever wondered who built it and when?

Read also about Pedigree, our new base disc for David Winter Cottages. This state-of-the-art technology will be applied to selected new pieces and is rather like having a numbered Certificate of Authenticity fixed to the cottage itself — the biggest step we have ever taken to authenticate David Winter Cottages.

There are some fascinating people and places in this issue — the delightfully ancient Lord Leicester Hospital in Warwick, insights into Sabrina's Cottage and Stratford House, collectors Hilary and Iain Ferrie in Berkshire and Eve and Al Clarkson in Essex, not to mention our new master painter Kerry Agar. She has taken over the awesome responsibility of originating colours on new cottages, a task undertaken for many years by Audrey White, whose family were at Eggars Hill recently to unveil a garden bench in her memory.

When all this is absorbed in full, relax with a Tudor Tale and a poem about a cat — David's Budgar no less!

John Hine
JOHN HINE

PUBLISHER: John Hine Limited.

EDITOR: John Hine.

CHAIRMAN OF THE U.K. GUILD: Brenda Denton.

CHAIRMAN OF THE U.S. GUILD: Pia Colon.

PRESIDENT OF THE CANADIAN GUILD: Robert A. Burke.

CHAIRMAN OF THE AUSTRALIAN GUILD: Bev Munro.

ASSISTANT EDITOR: John Hughes.

WRITERS: John Hughes, Hugh Neville, John Stansfeld.



Swan Upping...page 2



Behind the scenes at JHS...page 34

	<i>David Winter's Guild Piece No. 14.</i>	2
AL & EVE CLARKSON	<i>Collectors of cottages and cars.</i>	6
COLLECTORS NEWS		8
TRADITIONAL CRAFTS	<i>The Salmon Fisher.</i>	12
MEETING COLLECTORS	<i>Hilary and Iain Ferrie.</i>	18
TOWER BRIDGE	<i>London's famous landmark approaches its centenary.</i>	20
	<i>A David Winter extravaganza coming this October.</i>	24
INSIDE . . .	<i>Stratford House.</i>	26
RETIRED PIECES	<i>Sabrina's Cottage.</i>	32
	<i>Kerry Agar — our new master painter.</i>	34
LORD LEYCESTER HOSPITAL	<i>A remarkable Tudor building.</i>	36
	<i>A new system of authenticity for David Winter Cottages.</i>	41
TRIBUTE TO AUDREY	<i>A bench in memory of Audrey White.</i>	43
CAMEO TALES	<i>The runners-up in our short story competition.</i>	45
LETTERS TO THE GUILD		54
SQUEAK!!! NO. 10	<i>Puzzles and competitions with sensational prizes.</i>	58
REFERENCE SECTION		62

PHOTOGRAPHY: Glenn Blackman . . . with the Belle of Bentley, Tanya Price.

DESIGN CO-ORDINATOR: Glenn Blackman.

DESIGN: Creativehouse and Direction.

ILLUSTRATORS: Brian Lee (Squeak!!!, Cameo Tales, Collectors News, Carnival '93), Desmond Thomas (Inside Stratford House).

Produced by Creativehouse, Aldershot, Hampshire.

Front Cover: Nesting Swan by Glenn Blackman.

Our thanks to: Brian Shuel, Abbotsbury Swannery, Al and Eve Clarkson, Sue Birchall, Carolyn Crawford, John Stansfeld, Joseph Johnston & Sons Salmon Fishers and Merchants, Hilary and Iain Ferrie, Ian Wetherby-Blythe, Bryan Carrington, David and Sabrina Gravelle, Kerry Agar and Duncan, the Master of Lord Leicester Hospital, Nina Cavanagh, Pia Colon, Wes McKeage, Sheila Daughtree.

As all David Winter Cottages are handpainted, colours may vary from the pieces pictured in Cottage Country.



GUILD PIECE NO.14
SIZE: Width: 3³/₄" Height: 5¹/₄"

Swan Upping Cottage



There have been swans on England's rivers and lakes ever since Richard the Lionheart brought them back with him from the Crusades eight hundred years ago. In all that time they have been associated with royalty and it was Elizabeth I who decreed that, with two notable exceptions, no one but the monarch might own a swan. One of the exceptions was the swannery at Abbotsbury in Dorset, and the other was the ancient livery companies, the Vintners and the Dyers, whose livery halls once stood on the banks of the Thames (before they were destroyed by the Great Fire of London in 1666).

David Winter's second Guild piece exclusively for 1993 Guild members will be available from 1st August 1993 and will retire on 31st December 1993.



The swans belonging to the Vintners and the Dyers have always inhabited a thirty-five mile stretch of the Thames between Sunbury and Pangbourne, and the annual ritual of claiming ownership of new cygnets is the tradition known as Swan-Upping. The ceremony begins on or about the first Monday in July, when adult swans are in wing moult and cannot fly and the cygnets have not yet fledged. Six skiffs set off in a colourful procession as the search for cygnets begins. There may be as many as five hundred to be identified and marked and the journey can take several days.

The first two skiffs fly the Queen's standard under the command of the Queen's Swanherd — or Swan Master — who wears scarlet livery and a peaked cap with feather and badge. Not all the swans on the river belong to the livery companies and he is there to protect the interests of the royal birds. The next two skiffs belong to the Vintners, whose Swan Master wears green livery, and they are followed by the skiffs of the Dyers, with a Swan Master in a livery of blue. Oarsmen wear jerseys of red, green and blue and the skiffs carry the emblem of the Royal Swan, a golden crown and the royal emblem EHR.

Once a cygnet has been spotted it is 'upped' from the water and marked by making a cut with a sharp knife in the bird's upper bill — one nick for a Dyers' bird and two nicks (one on each side) for a Vintners'. Royal birds are left unmarked. If it is not possible to establish the parents of cygnets they are allocated in turn, as are cygnets of mixed parentage. Mercifully we are kinder to swans than in previous centuries, when complex marks such as initials and heraldic devices, using up to eight nicks, were not uncommon.

Gone, too, are the days when swan was a common delicacy at feasts and banquets. In 1251 Henry III's court ate more than a hundred for Christmas dinner and in 1466 four hundred were consumed to celebrate the installation of the Archbishop of York. But swan farming was expensive (and dangerous with strong adult males weighing up to fifty pounds) and gradually declined in the eighteenth century when more economical alternatives developed, such as turkeys imported from America.

Wild swans have always been rare in Britain due to the strict ownership regulations. But enforcement is not with birds which can fly away, so in times gone by it was common to amputate part of one wing (a practice known as pinioning) to unbalance the bird as it tried to take off. It seems very cruel, yet had this not been done by the swan owners of centuries past it is probable that we would not be able to see swans on our rivers and lakes today. They might have been hunted into extinction.

Situated on a natural lagoon on the Dorset coast, Abbotsbury Swannery this year celebrates its six hundredth anniversary. It is home to the

only managed colony of mute swans in the world and the only privately owned swans in Britain other than those of the Vintners and Dyers on the Thames. Visitors can wander through the actual nesting sites and observe the birds at extremely close quarters. With hundreds of swans living in one place, it is common to see these large birds taking off, flying low overhead and landing regularly — an impressive and memorable experience. With wings flapping in what appears to be slow motion they run along the surface of the water for some distance before rising into the air, neck stretched forward in a perfect line, and legs and feet extended along the body beside the tail.

A bird of this size can look after itself and it has no serious threats to its existence from other animals. Man is his only enemy, with his power lines and lead fishing weights. Otherwise, the swan on the Thames enjoys an idyllic life along the riverbank, feeding and swimming, occasionally flying nowhere in particular, and just once in its early months of life being 'upped' and nicked as a Vintners' or a Dyers', or left unmarked as a royal bird. ■

With every Swan Upping Cottage, John Hine Studios are offering a free model of a mute swan, which will be included in the box with the piece. The mute swan is the most common breed in Britain and the one most associated with the tradition of Swan Upping on the River Thames.



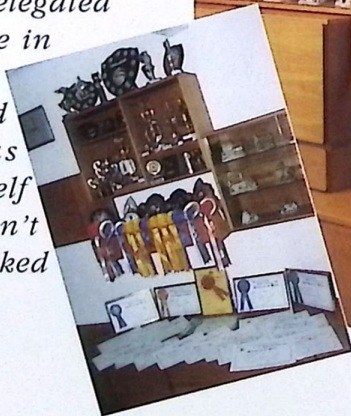
RIGHT, LEFT AND TOP: Mute swans nesting at Abbotsbury Swannery which this year celebrates its six hundredth anniversary. **TOP RIGHT:** A swan in flight is an impressive sight; males (cobs) can weigh up to fifty pounds and have a wingspan of over seven feet. **ABOVE:** One of the Vintners' boats on the Thames during Swan Upping.





All about Eve ... and Al Clarkson

Albert's car trophies once took pride of place in the Clarkson's living room — his 1969 Ford Cortina Mark II 1600E is one of the finest of its type in Britain. Now the plaques and pendants are relegated to an upstairs room, because in recent years his wife Yvonne's passion for David Winter Cottages has demanded every inch of shelf space available. But Al doesn't mind because now he's hooked on cottages too.



Eve's sister is to blame. If she hadn't collected model churches and hadn't owned St Paul's Cathedral and St Nicholas' Church by David Winter, then the car trophies might still be in place. For it was the churches that gave Eve the desire to collect something. She shopped around a great deal, looking at all kinds of collectable items, and every time she looked around she found herself drawn back to David Winter Cottages.

The first piece, back in 1985, was the Green Dragon Inn. Then birthdays and Christmas brought more and more and the collection began to grow. Her enthusiasm soon rubbed off on Al who particularly likes the pieces with tall chimneys — Derbyshire Cotton Mill and Cornish Engine House are amongst his favourites.

The Clarksons are a sociable couple and often come along to promotions and painting demonstrations. They have got to know Brenda Denton, UK Guild Chairman, well and also some of our painters, such as Heather Pries. Last December Al, who is a bit of a photographer, took a great picture of Heather dressed as a snowflake standing next to Father Christmas and his fairy helper (another of our painters, Fiona). One of our more bizarre promotions!

A month later Al and Eve, who live on Canvey Island in Essex, travelled up to Warwick to see David Winter and John Hine at the Promotion inside the Lord Leicester Hospital. They were also able to see their good friends Carole and Malcolm Walker who live in Banbury, just a few miles from Warwick. They met a year ago at a launch promotion for the Irish Collection. Now the Clarksons and the Walkers regularly visit each other's homes and Eve and Carole's Sunday morning phone conversation has become a ritual.

Meanwhile, in a specially insulated and de-humidified garage, sits Al's pride and joy — his 1969 Cortina, also called Eve. He retired it from the road in 1981 and has spent many hours restoring and customising it. Every inch is spotless, even underneath, as inspection with a mirror proves. Eve (the car) is well known amongst



Far left top: Rumour has it that there is a particularly splendid mouse to be found inside The Coalshed. Al & Eve investigate!

Far left below: The Clarksons' collection of David Winter Cottages and (inset) the same display cabinets before Al's car trophies were relegated upstairs.

Above: Eve (the car), one of the finest examples of a 1969 Cortina of its type in Britain.

Left: At the Lord Leicester Hospital promotion. Eve is dwarfed between stockist Ian Blythe and David Winter, and between David and John Hine stands Eve's friend and fellow collector Carole Walker.

classic Cortina enthusiasts, having won countless awards at rallies and shows. She comes out of the garage maybe six to eight times a year to appear at shows. And each time Al anxiously keeps tabs on the weather forecast. For if Eve (the car) gets caught in the rain it takes him a week to clean the underside alone!

In the garage, beyond Eve (still the car), is a vehicle which never moves at all — a 1986 Ford 2.8 Special Capri, one of the last ones to be made. It had 60 miles on the clock when Al bought it and now, seven years on, it's up to 579. But Al regrets even that limited mileage and no longer drives it at all. In 1996 the car will technically become a "classic" and Al will have it trailered to shows. He has even stopped having it MOT'd because the journey to the workshop puts six miles on the clock each time!

Eve (the person) sticks to cottages.

She loves Falstaff's Manor, her favourite piece, because there are so many different types of detail — twisting pillars, archways, gabled windows and much more. She isn't too keen on the pieces with metal attachments (something she has in common with Carole Walker), as she feels they're not entirely 'David Winter'. "But having sculpted so many cottages," she said, "I understand it's important to try out new ideas."

By luck rather than judgment, Cottage Country picked the perfect day to visit the Clarksons. Their new three-piece suite hadn't arrived yet and so there was plenty of room in the lounge for lights and equipment to photograph their collection. Even luckier, it was a dry and sunny day — and Eve was allowed out of the garage. (The car, that is.) ■

Collectors News

RETIREMENT NEWS ■ COLLECTORS GALLERY ■ GUILD NEWS



Suffolk Pink and Suffolk White

There has been much confusion of late concerning the colour variations on Suffolk House. So Cottage Country has made some enquiries and hopefully discovered the correct order in which the variations occurred. Our thanks to Sue Birchall for providing valuable information. As Group Quality Manager, Sue has been aware of all painting variations on all David Winter Cottages since May 1985.

When Suffolk House first appeared in 1985 the piece was being made at our workshops in Bordon, Hampshire. Audrey White's original master clearly indicated that the wattle and daub between the beams should be painted pale pink — in the characteristic style of cottages in Suffolk — and our homepainters duly followed her guidelines.

Then our workshops in Wrexham opened during the summer of 1987 and the new painters also started painting Suffolk House. However, at that time they had no instructions to make the wattle and daub any different from other Tudor-style Cottages in the collection (Stratford House, Falstaff's

Manor, Tudor Manor House) and so they painted Suffolk House white.

The discrepancy eventually came to the attention of Sue Birchall who drove up to Wrexham and demonstrated how Suffolk House ought to be painted.

At about the same time, John Hine Studios was experimenting with different types of paint. The pale pink of Audrey's original master had been created using emulsion paints. But a change to *plaka* paints, which cannot be thinned so easily, meant that a darker pink was now adopted for use on Suffolk House. (Incidentally, John Hine Studios have since reverted to using emulsion paints.)

SUMMARY:

Early pieces were painted pale pink (1985 — 1987)

Middle pieces were painted white (1987 — 1988)

Late pieces were painted darker pink (1988 — 1989)

(Dates are approximate only.)



Postman Bitten by Magazine



Bobblestockshire postman Sid Crabbins is reported to be in a stable condition after a serious attack in the village of Crumbleberry recently.

Apparently Sid, aged 97, who has been a postman for almost three weeks, tried to deliver a copy of Cottage Country to Guild member Mrs Beryl Brazenose of Hollyhocks House. Despite repeatedly knocking on the door, Sid received no reply and so he sat down on a garden bench to consider what to do next.

As he sat pondering, Sid started to flick casually through Cottage Country — and that's when the mysterious attack happened. "One minute I was just sitting there," he said, "and the next I was running down the street and jumping on a bus. I found myself in a gift shop in the nearest town, Floggem, buying large numbers of little model cottages. I don't know what came over me."

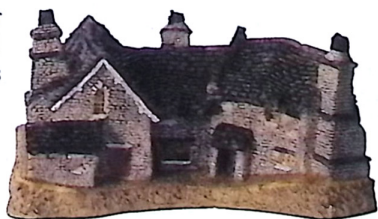
Sid now has a considerable collection and is believed to be out of serious danger — although his bank manager is currently under medication for a chronic nervous condition.

Meanwhile Mrs Beryl Brazenose still hasn't received her Cottage Country magazine. She had moved away from Hollyhocks House and forgot to inform her Guild Office.

So the moral of this story, Guild members, is — Help keep your postman sane and tell us if you're changing address.

Cornish Cottage Date Change

For as long as Cottage Country has been published, Cornish Cottage has been listed as a 1982 piece but thanks to collector Mrs C. Jennison we have discovered that it was actually sculpted a year earlier in 1981. We shall be altering our listings accordingly. Read the full story in this issue's Letters to the Guild.



Retirement News

For the latest retirement news keep looking in the following newspapers on the last Thursday of every month throughout 1993.

THE DAILY TELEGRAPH (U.K.)
STARS AND STRIPES (Europe)
USA TODAY (USA)
THE GLOBE & MAIL (Canada)
THE AUSTRALIAN (Australia)

Recent announcements have included:

David Winter and John Hine have an announcement for collectors. Today The Cooper's Cottage retires. (28th January 1993)

If you're thinking of taking the long trek to Canterbury, pilgrims, look for alternative accommodation; Pilgrim's Rest closes its doors today forever. And bad news for whisky drinkers — The Old Distillery has gone out of business, too! (25th February 1993)

After many enjoyable years as a vintner, Frederick Venzler has decided to close his Winemerchant's shop and John Hine and David Winter wish him a happy retirement. (25th March 1993)

David Winter sends best wishes from somewhere between Massachusetts and Illinois as he approaches the halfway stage of his USA Tour. He sincerely thanks all those collectors who have come to see him so far and looks forward to meeting many more over the next two weeks. (29th April 1993)



Special Piece for US Tour – Arches Thrice

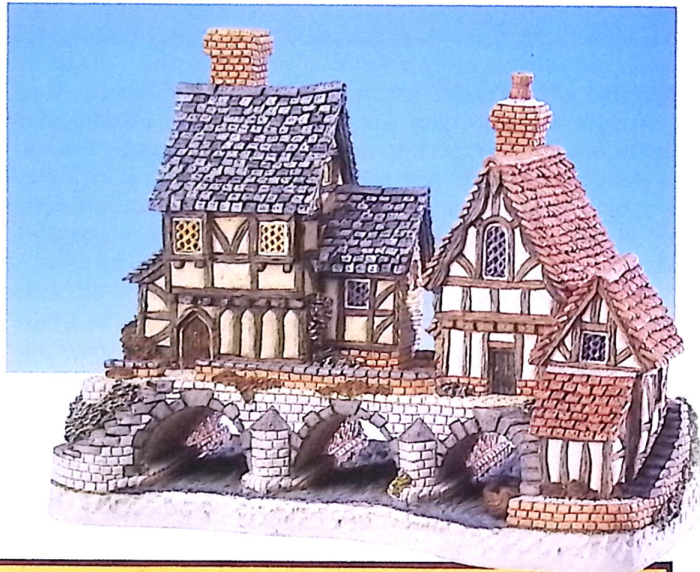
This is Arches Thrice, a piece sculpted in January by David Winter at very short notice for his recent US Tour. (Such short notice that we didn't even have time to feature it in the Spring issue of Cottage Country.) David has never before created a piece available exclusively at a series of personal appearances, and when the tour was first planned for February and March no such piece was envisaged. Then the tour was postponed for administration reasons and during that time the idea was conceived. The delay was further extended firstly to enable David to sculpt a piece and then to give our workshops enough time to make enough pieces for the tour.

As it turned out, David didn't need the whole two weeks allocated for him to sculpt. Arches Thrice turned out to be one of those rare pieces which comes together quite naturally and seemed to sculpt itself — as if it was meant to be exactly the way it is.

In the back of his mind was the theme for the 1993 Guild — 'rivers and lakes.' Bridges are very much part of river life and David had the idea of imagining a series of buildings actually constructed on top of a bridge. His inspiration came partly from the original London Bridge (long since gone) with its nineteen great stone arches and a hundred or so dwellings — a small town afloat between the north and south banks of the Thames. It must have been sturdily built — the stone arches reduced the river to one-sixth of its normal flow, creating a fall of water of

about five feet. This meant that the water on the upstream side flowed slowly enough to freeze over and, in particularly cold winters, fairs were held on the solid ice.

Because it was only available during David's US tour in April and May, Arches Thrice is now retired. British collectors shouldn't feel as though they have missed out because there will be the opportunity to acquire an equally rare 'David Winter' in Warwick later this year. See pages 24 & 25 for more information.



Un-numbered Horatio Artist's Proofs

Last year when we offered Mad Baron Forthright's Folly as a limited time edition piece, one of the biggest complaints we received from collectors was that they were being expected to order a David Winter Cottage they had never seen. Our stockists did not have the piece on view and a photograph in Cottage Country was all the evidence they had from which to decide whether or not to place an order.

So this year we rectified the problem by making a special number of artist's proofs of Horatio Pernickety's Amorous Intent — 3,500 in all — one each for our main authorised stockists worldwide. These are the pieces you may have seen on display in your local store, but they are not part of the limited edition of 9,990 and therefore are not numbered on the base.

Not only did the 'Horatio' artist's proofs help collectors see what they were purchasing but it also means that none of the 9,990 numbered pieces is an ex-display model. However, we are now satisfied that this is not the best way

of doing things and in future will make the pieces that are sent in advance to stockists part of the numbered edition — which seems to be the accepted procedure.





Repair Services Available

Earthquake? Over excited grandson? Tibbles the cat looking for mice? Whatever the cause, even the most careful collector's David Winter Cottages get chipped and broken from time to time. But do not fear! for help is at hand. Two talented craftsmen, Jeff Wittman in Houston and Gary Davison

at Eggars Hill, are able to achieve miniature miracles on your behalf at John Hine Studios. Clearly a Will-o-the-wisp in the waste disposal unit would be beyond help, but most minor damage is restorable. So find out more about our repair services by contacting the addresses below.

North America — RESTORATION DEPARTMENT

To have a cottage restored, a collector must first write for a Restoration Packet, which contains an introductory letter, information on the cost, and a simple contract and special labelling for the outer packaging when sending the cottage. The collector is notified upon receipt of their cottage with an estimate and comments on the piece. The charges are as follows:

\$25 base charge (up to one hour of labor; most cottages can be restored within this time.)

\$10 for every additional half hour or part of half hour of labour.

\$9 Shipping and handling charge per order.

IMPORTANT. Please do not send in a cottage before receiving a Restoration Packet. For a Restoration Packet, please write to:

Jeff Wittman, Restoration Department
John Hine Studios
4456 Campbell Road
PO Box 801207
Houston, TX 77280-1207

U.K. and Europe — THE COTTAGE HOSPITAL

To receive a quote for a repair of a David Winter Cottage, please post the Cottage to the address below and we shall contact you with an estimate for your consideration. There is no obligation at this stage for any "treatment" to be undertaken, and if the estimate proves acceptable, the Cottage will be returned free of charge. (All estimates include return postage and VAT.)

Callers at Eggars Hill can receive "on-the-spot" estimates between 9am and 5pm, Monday to Friday, and in some cases small repairs may be completed while you wait (or have a tour!).

For more information please contact:

Gary Davison or Sue Nicolaou, The Cottage Hospital,
2 Hillside Road, Eggars Hill, Aldershot, Hants. GU11 3NB.
Tel: (0252) 29090.

N.B. John Hine Studios recommend personal delivery whenever possible — especially for rare and valuable retired pieces — or the Royal Mail's Registered Post service which insures goods in transit.



Our restoration experts — Jeff Wittman (left) and Gary Davison (right).

SQURAKIM No.10 JUST FOR FUN RIDDLE. The word is CASTLE (First — O'Donovan's Castle, Second — Castle Gate, Sixth — Macbeth's Castle, Seventh — Knight's Castle.)



The Salmon Fisher

There are two ways of catching salmon and trout in Scotland — the sport fisherman's way, with a rod and line, and the professional's way using nets. The latter was once a thriving industry, but the past fifteen years have seen a dramatic decline in its fortunes and in 1991 twice as many salmon were caught with rods and lines as in commercial nets. Redundancy has become the lot of the professional salmon fisher who regards himself these days as something of an endangered species.





Tradition is very much part of salmon and trout netting. Salmon fishers and merchants Joseph Johnston & Sons of Montrose employ men whose fathers, grandfathers, great-grandfathers and countless generations before them worked on the shores and estuaries of Scotland's east coast. Nor has modern technology affected them greatly: some of their netting techniques would not be unfamiliar to a fisherman on the Sea of Galilee two thousand years ago.

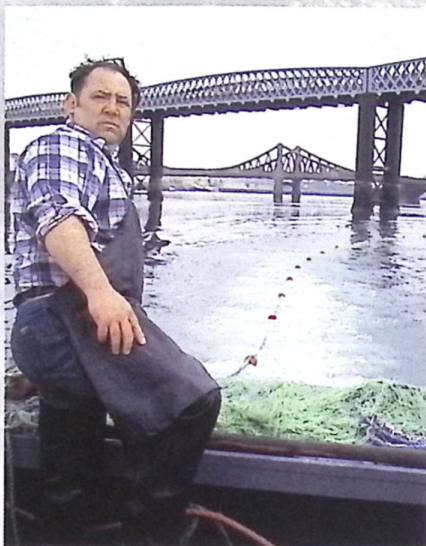
There are two legal ways of netting salmon and trout in Scotland — 'net and coble' and 'fixed engine'. Fixed engines are only permitted on the coast outside of estuary limits and consist of a curtain of netting with a trap at the end. Stake nets erected on the foreshore in such a way that they are submerged at high tide and left high and dry at low tide. Fishermen climb out precariously on the ropes as the tide ebbs to remove the fish before they are stranded.

Another type of fixed engine is the bag net. The design is identical to the stake net but in this case the net is anchored beyond low water mark in the sea and must be operated and fished from a boat. Instead of standing up tied to stakes, the netting hangs down in the water, suspended from corks and buoys.

In contrast, the 'net and coble' method is allowed within estuary limits. The net is draped over the stern of a boat (the coble) which steams, or is rowed, around in a semi-circle. One end of the net remains in the fisherman's hands ashore, so the net drops off the stern, and is left floating in the wake of the boat. Both ends are drawn in and any fish enclosed in the circle are brought ashore.

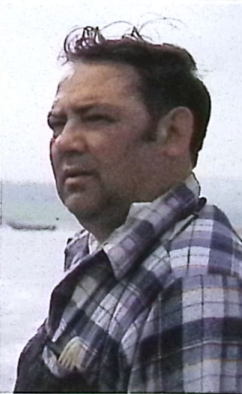
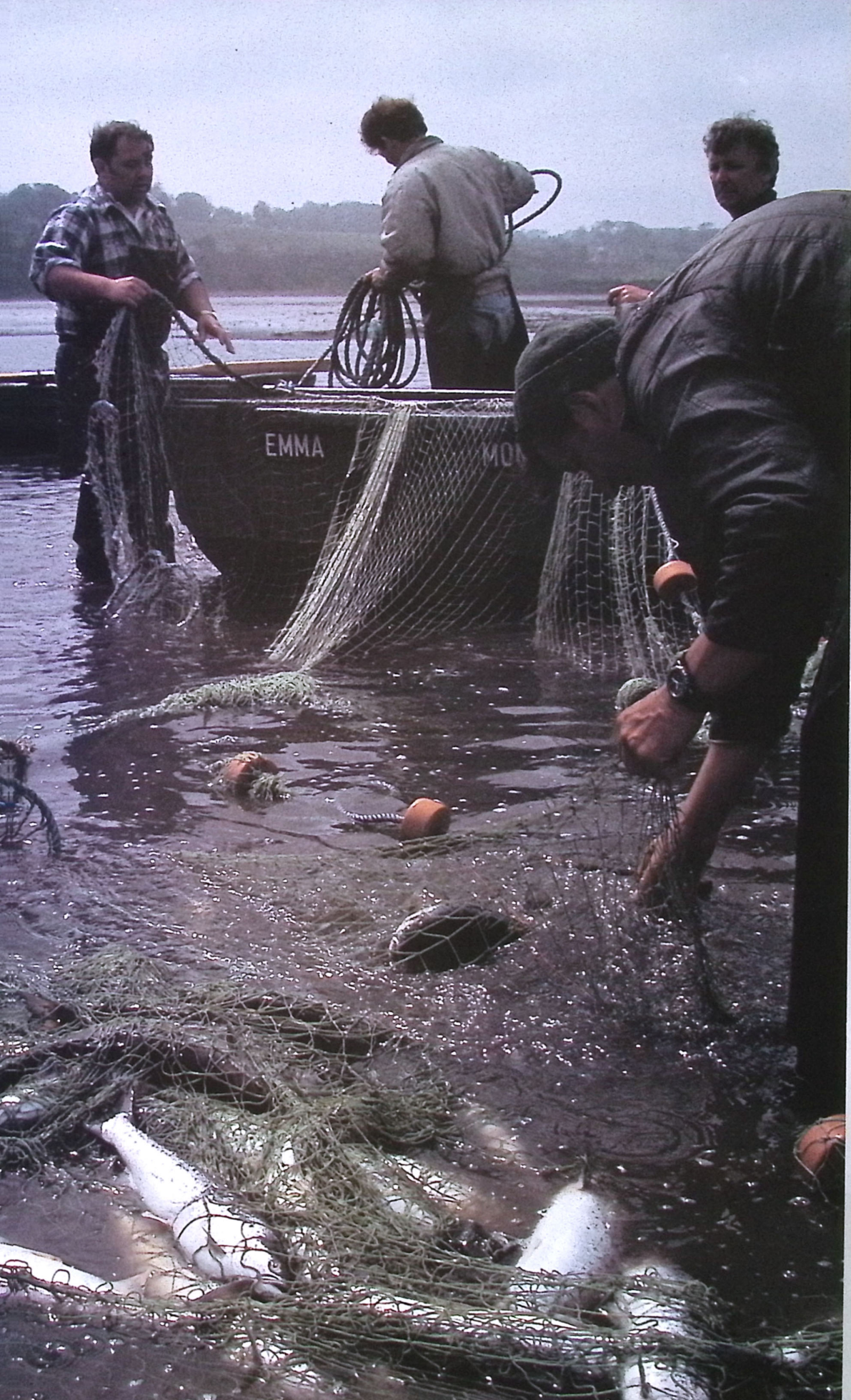
Scottish salmon fishing undoubtedly enjoyed its hey day in the hundred years between 1860 and 1960 when the netting industry thrived and sport fishery gained the worldwide reputation which it still maintains today. In those days Joseph Johnston & Sons was the most extensive salmon fishing concern in Scotland. Today, in the face of adversity, the company has run down its commercial netting operations and turned to salmon farming — with considerable success. Their production of farmed salmon has increased to a level where it exceeds the total wild catch for Scotland by all methods, nets and rods.

Sadly the growth of salmon farming, which takes place on the west coast, is no great solace to the traditional netters on the east. It is no easy thing for families to uproot themselves after many generations and adapt to a new way of life. Fisheries management skills, the financial support and the physical presence of netmen in the estuary and on the coast are being lost forever.



The 'net and coble' method.

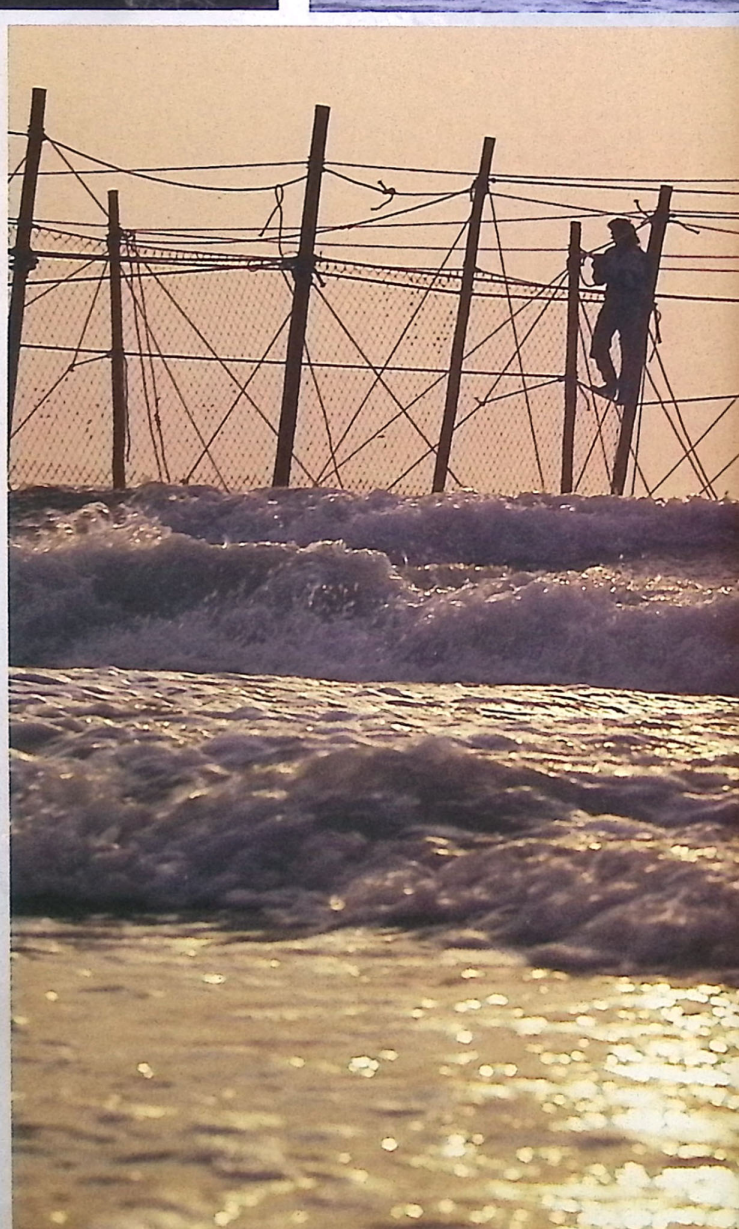
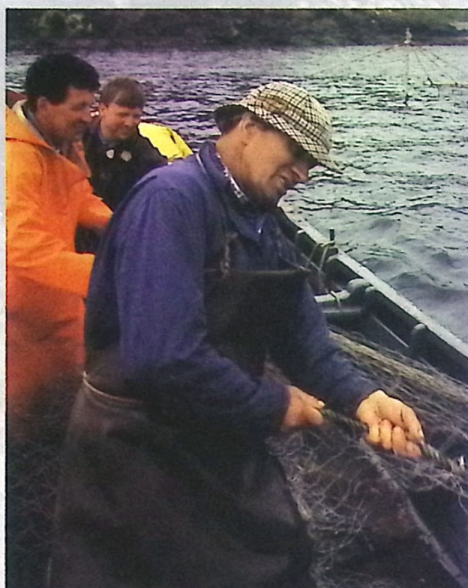
TOP: The corks of the net can be seen in the wake of the coble (boat) as it comes around in a sweep with a man ashore (**TOP RIGHT**) holding one end of the net. The net is then drawn in (**RIGHT**), the catch removed (**ABOVE**) and the net prepared for another shot (**MAIN PICTURE**).





The two 'fixed engine' methods.
ONE: RIGHT AND FAR RIGHT: A curtain of submerged netting called a 'bag net' traps fish at one end. Because the net is set beyond low water mark, the catch can only be reached by boat.

TWO: ALL PICTURES BELOW: A curtain of netting is attached to stake nets so that it is only submerged at high tide. At low tide fishermen can climb out along rope walkways to get at the catch. Balancing on the ropes takes skill, especially on the trip back to shore, with (hopefully) salmon to carry.





So what caused the decline? Well, grey seals are partly to blame. They prey on salmon and prevent them from returning fully grown to home waters. Back in 1914 it was no great problem; there as few as 500 grey seals in the seas around Scotland. But the population has mushroomed to over 100,000 in the 1990s.

The other cause is the interception of Scottish salmon in distant waters before they can return home, usually by drift nets or long lines and mainly around the north-eastern coast of England. In fact the latest statistics available show that more salmon are caught in English and Welsh commercial nets than in Scottish nets — such is the extent of the problem.

With commercial netting a rapidly fading shadow of its former self, the sport fishermen are today left largely on their own, and it remains to be seen whether they will be able to safeguard that great Scottish natural resource, the wild salmon. ■



Hilary Ferrie has been collecting David Winter Cottages on an occasional basis for ten years but only became serious three years ago, which was about the time that she married Iain and passed the collecting bug onto him. Since then they have worked hard at their hobby, especially tracking down retired pieces, and have a wealth of fascinating anecdotes about lucky finds, near misses, and 'the one that got away!'

In Search of Cottages with Hilary and Iain Ferrie



"We were in a shop in Wales once," said Iain. "They had a Falstaff's Manor which we really wanted, and we also had our eye on their Point of Sale, the Village Scene, which of course wasn't for sale. But the Falstaff's Manor was slightly chipped, so we told the shop owner that we would take it if he threw in his Point of Sale. And he did! Now we have a very rare item in our collection."

As you can tell, Iain is a shrewd chap, a partner in an accountancy firm. He commutes daily from their home near Reading up to London, whilst Hilary, who works as an auditor for the same firm, is based close to home in the Reading office.

It was her godfather who introduced her to David Winter Cottages. "He bought me Sussex Cottage when I was still at school," she said. "Cornish Cottage was my next piece and then I worked in a china shop during the holidays, which was a mistake because I often spent more in the shop than I

earned . . . buying David Winter Cottages! But it's only in the last few years that it's really taken off."

Now Hilary and Iain own every piece in the current range, plus all pieces retired since William Shakespeare's Birthplace (large) . . . with one exception — the one that has so far got away! They have yet to track down a Wintershill (the Jim'll Fix It piece) — a tall order with only two hundred and fifty out there worldwide.

Another lucky find was The Winmerchant. Not an uncommon piece, you might think, but this was the original version before David remodelled it in 1983, which is less common. However, the remarkable thing was that they found it for sale — new — in a shop just a year ago! Needless to say they snapped it up. A few days earlier and they would have walked away with a Fairytale Castle, according to the sales assistant.

The Ferries prefer to swap pieces rather than pay



Left: Hilary and Iain Ferrie with part of their collection. When they were married three years ago, Hilary passed the collecting bug onto Iain.

Top: Some of the Ferries' more treasured pieces, including an early Winemerchants and the Village Scene Point of Sale — all safely insured under a special policy which Iain has discovered.

Above: Hilary has a soft spot for A Christmas Carol whilst Iain especially likes Will-o-the-wisp.

high prices, which is why their retired collection stops at a certain point. Hilary has never forgotten that she started collecting cottages because she liked them so much, and the monetary aspect, although ever present these days, is not her guiding force.

They have chosen all glass display cabinets to house their collection, so they can view the cottages from all angles. They moved home recently and although the cabinets went in the removal van, they chose to box and pack all the cottages themselves (like Song and Jim James; featured in the last issue of Cottage Country - Spring '93). The move was only a few hundred yards along the same road, but they weren't taking any chances.

The 'Ferrie Collection' includes some Malcolm Cooper pieces, too. Malcolm once sculpted a model of the Queen Vic pub featured in the TV soap Eastenders, and Iain and Hilary found one at a car boot sale for just a few pounds. They also have his Shakespeare's Birthplace (medium) which they like very much as they think it fits nicely in with the David Winter style.

Luck was with them again when Mad Baron Fourthrite's Folly became available last July. They were quick to place an order and were fortunate enough to acquire one of the first pieces — No. 26 — a very low number in an edition which eventually numbered 18,854. In contrast, there was no luck involved in acquiring Queen Elizabeth Slept Here. Hilary saw it in a shop back in 1987 and wanted it very much, but the shop assistant wouldn't let her buy it because she wasn't a Guild Member. So she joined the Guild then and there, and has been a member ever since.

Her favourite piece is A Christmas Carol, and here's an unusual fact from a David Winter collector — Hilary's *least* favourite piece; The Apothecary Shop. No particular reason for this; "It just doesn't appeal." As for Iain, he is particularly fond of Will-o'-the-wisp. Again, there is no specific reason; "It just appeals."

What also appeals to both Hilary and Iain is the insurance they have on their collection. Iain did quite a bit of homework when he realised that most insurance companies in the UK don't yet cater for collectable cottages. Eventually he found a sympathetic ear and now has a special clause in his house contents policy relating to the collection, which is insured for £20,000.

"It's a good deal," he claims, "a policy underwritten by Lloyds of London and through a company which appreciates the potential value of David Winter Cottages." The policy is only available in the UK and if any Guild Members would like to know more about it, they can call Iain on his work number — (071) 730 8995.

As we said before, he's a shrewd chap. ■

A Century of Tower Bridge

Next summer one of London's greatest landmarks celebrates its hundredth birthday. Tower Bridge opened for the first time in June 1894, providing a much needed crossing down river on the Thames from congested London Bridge. The problem of how to provide a road bridge which didn't obstruct shipping coming into London's docklands was solved brilliantly by City Architect Horace Jones, who sadly never lived to see the fruits of his imagination.





The core of Horace Jones' design for Tower Bridge are the two great drawbridges, or 'bascules', weighing 1,000 tons each, which can be raised into a vertical position to give ample clearance for even the tallest and widest ships to pass between the two main towers. The hydraulic equipment which provided the necessary power was cleverly hidden in the arches under the southern approach to the bridge and in the two piers which support the towers.

Cynics predicted chaos to road and river traffic alike as and when the bascules failed to operate. But their fears were unfounded. The standard of design and workmanship was of such a high quality that in a hundred years Tower Bridge has opened more than 500,000 times without fail. Until 1976 when electric motors were installed, the bascules were still powered by the original hydraulic machinery.

Shipping has always taken priority over road traffic at Tower Bridge and at the turn of the century, with London's docklands in its heyday, the bascules were raised on average twenty times a day. (Nowadays they are raised only occasionally and with twenty-four hours' notice.) It normally takes just two minutes, and if the operators saw a ship approaching they could have the bridge open ready so that she could sail through at full speed before the bascules were even fully raised and then lower them again with the minimum of delay to road users.

Tower Bridge has never failed to open — but it has been slow to respond on occasions. One operator who worked in the control room years ago remembers seeing a regular ship — *Jeannie* — approaching fast from the estuary and for some reason the bascules did not rise. *Jeannie's* crew realised at the last moment that the bridge wasn't going to open and had to go hard astern. When the bridge did eventually rise, the ship went through with the crew shouting very rude things at the embarrassed operators through a megaphone. A few days later, *Jeannie* returned on another trip into London. The operators were ready for her this time and had the bridge up well in time. But the crew of *Jeannie* enjoyed sweet revenge — they reduced speed to a minimum and crawled through Tower Bridge *dead slow*. This time the poor operators received more abuse from impatient lorry drivers

who had to wait a long time for the bridge to lower again!

The distinctive twin towers were designed to harmonise with the castle keep of the nearby Tower of London, which pre-dates Tower Bridge by a mere eight hundred years. The towers look as though they are made of solid stone, but within the facade they contain an enormously strong solid steel framework to carry the weight of the bascules. The two upper links between the towers look like structural supports, but they are in fact public walkways, 140 feet above water level. For many years they were closed, not — as has been widely rumoured — because they attracted suicides (you cannot actually climb out from the walkways) but simply because the public lost interest in using them. But they were re-opened in the 1980s and provide a stunning view of the Thames. There is also now a museum about the bridge in one of the towers.

When Horace Jones died suddenly in 1887 not even the foundations of Tower Bridge had been completed and the project was followed through by his collaborator, John Barry. It was Barry who estimated that the eight years of construction would cost £585,000 plus £165,000 for the approaches. But when every expense had been accounted for, Tower Bridge had actually cost over £1 million. In view of its status as a symbol of the River Thames, of London, of England, of the British nation, and as one of our most visited tourist attractions, it must be regarded a century later as excellent value for money.

Tower Bridge is not London Bridge — a common tourists' error — and no, the American oil corporation which purchased old London Bridge in the 1970s did not think they were getting Tower Bridge. But it is true that a young man in his flying machine once flew through between the bascules and the upper walkways. Frank McClean did it in 1912, not because he was brave and daring but because his biplane did not have the power to climb over the top in time!

Of all the stories about Tower Bridge, perhaps the most amazing (and true!) occurred on 30th December 1952. London Transport driver Albert Gunton was driving his double decker bus (a No.78 — Shoreditch to Dulwich) over the northern approach to the bridge and onto the

bascule when, to his horror, it started to rise. Albert realised what was happening and had no choice but to accelerate, jumping the three-foot gap safely. He later said: "I had to keep going, otherwise we should have been in the water. I suddenly saw the road in front of me appeared to be sinking. In fact, the bus was being lifted by one half of the bridge. The other half was stationary as the bus crashed on to it on four wheels." For his quick thinking, Albert was given a medal and ten pounds from public funds. ■

BELOW: Smoky old London town; Tower Bridge photographed in 1933. The other bridges from bottom to top are Southwark Bridge, Cannon Street Railway Bridge and London Bridge.

BELOW RIGHT: An artist's impression of the day Albert Gunter's double-decker bus leapt the gap as one of the great bascules rose prematurely.

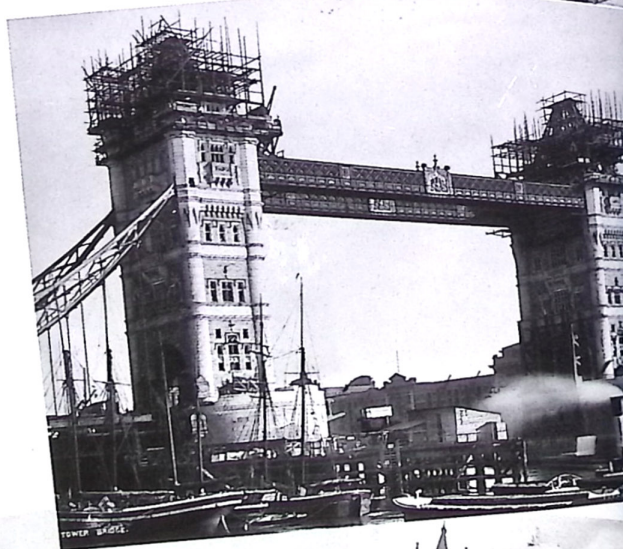
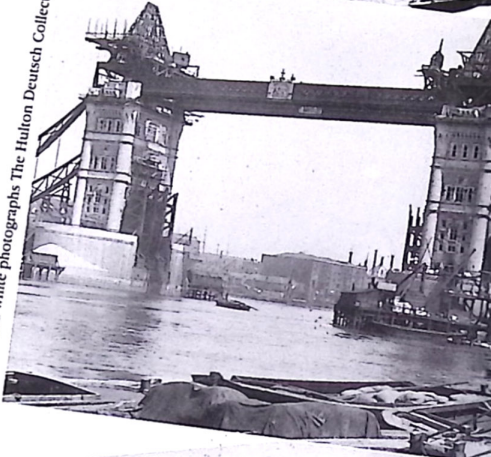
THREE PICTURES

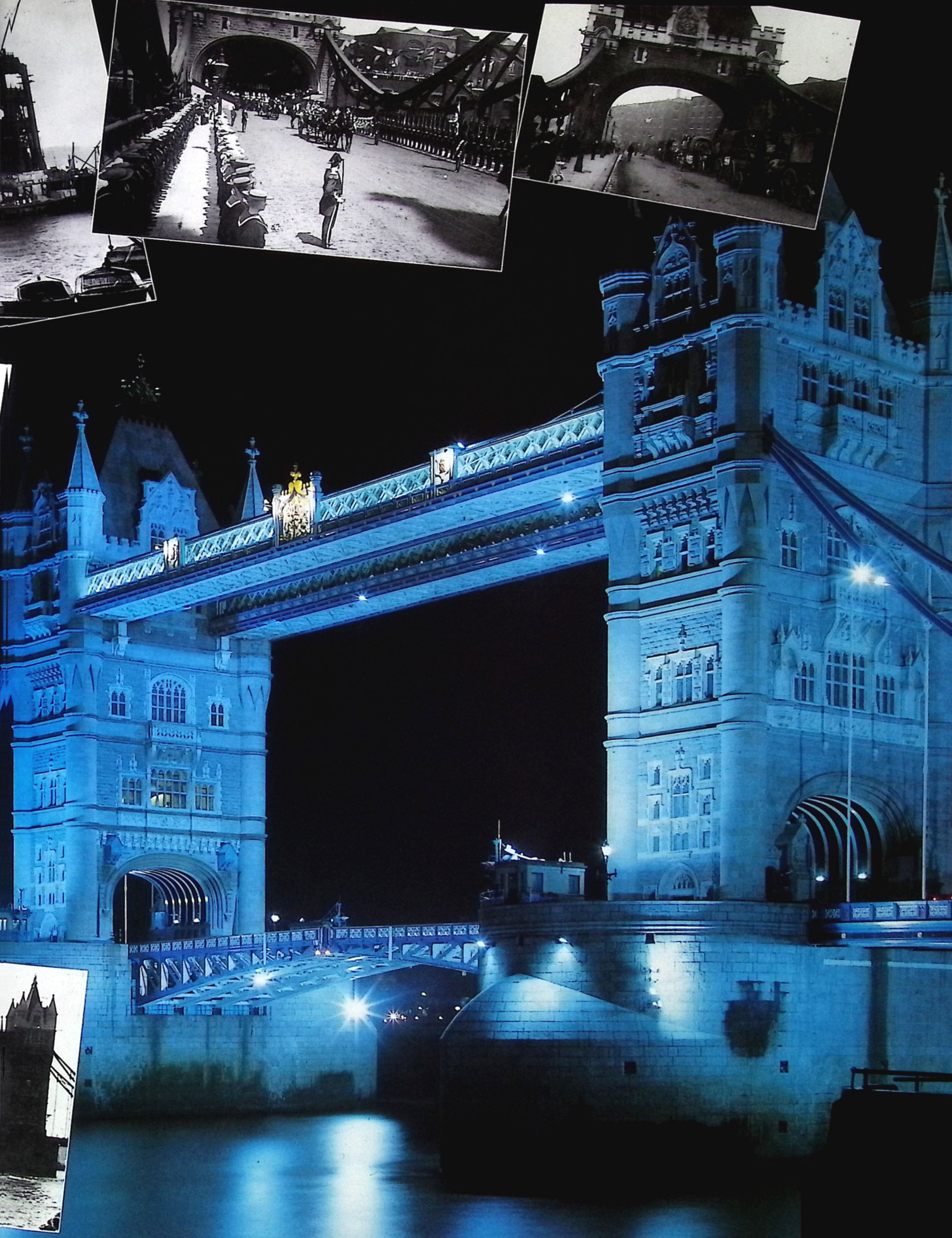
ASCENDING RIGHT: Tower Bridge under construction in the early 1890s. The solid steel framework is clearly visible beneath the solid stone cladding. The top picture is dated April 1892, just over two years before the finished bridge was opened by H.R.H. the Prince of Wales on behalf of Queen Victoria on 30th June 1894.

INSET TOP CENTRE: The royal procession arrives to perform the opening ceremony.

INSET FAR RIGHT: Lines of horsedrawn wagons waiting on the northern approach in about 1910. The bascules rose up to twenty times a day then and road users had no choice but to sit and wait patiently.

All black and white photographs The Hulton Deutsch Collection





JOHN HINE STUDIOS
FINEST MEDIEVAL
PROUDLY

DAVID
CARNIVAL

A CELEBRATION OF

ROLL UP! ROLL UP! ALL THE FUN OF THE FAIR

Gather round, ladies and gentlemen, gather round! It is with great excitement that we present for your delectation, the most extraordinary, meritorious, superlative, voluminous and stupendous David Winter event the world has ever seen.

DON'T MISS

- ★ The opportunity to acquire David's special CARNIVAL '93 piece
- ★ The £10,000 Provencal Treasure Hunt
- ★ David Winter Cottages casting demonstrations
- ★ An opportunity to purchase the 1993-4 promotion piece (Sequel to Birthstone Wishing Well)
- ★ The "Collector of the Year" competition
- ★ Grand Charity Auction of retired pieces
- ★ A chance to paint your own cottage
- ★ Jugglers & Jesters
- ★ Clowns & Minstrels

PLUS! The opportunity to explore the glory and splendour of Warwick Castle and its fabulous grounds

. . . And of course the prospect of meeting David Winter and John Hine in person

PLUS LOTS MORE

IN JUNCTION WITH THE
ATTLE IN EUROPE
OUNCE:

WINTER
GES
COTTAGES
CARNIVAL '93

WINTER COTTAGES

THE TIME
Saturday 2nd & Sunday
3rd October 1993.
THE PLACE
Warwick Castle,
Warwickshire, England.
THE PIECE
"Castle Cottage" — an
exclusive special event
piece David Winter
sculpture only available
at CARNIVAL '93.

WARWICK CASTLE

"The fairest monument of ancient and chivalrous splendour which yet remains uninjured by time" — *Sir Walter Scott 1828.*

Situated on the banks of the River Avon, Warwick Castle is the most beautifully maintained castle in Britain and the most visited stately home in England. As well as the CARNIVAL '93 events, you can visit the medieval towers, state rooms, armoury, dungeons and see a recreation of a Victorian Royal weekend party (courtesy of Madame Tussauds waxworks). There are also extensive grounds and spectacular views of the surrounding countryside for you to enjoy.

American Airlines®

The official carrier of CARNIVAL '93 are pleased to offer special "Guild Member Concessions" for collectors wishing to travel from the USA and not wanting to miss out on this once in a lifetime spectacular.

WARWICK DISTRICT COUNCIL

The local authority have pledged their total commitment and support for the success of CARNIVAL '93 and are the organisation responsible for the co-ordination of accommodation requirements and the allocation of entrance tickets.

Please note that CARNIVAL '93 is a limited admission event and a charge will be applicable on all ticket sales.

For further information on all aspects of CARNIVAL '93 including ticket reservations, accommodation and air fare details please phone, fax or write to:

CARNIVAL '93 c/o MR PAUL ALLEN,
MARKETING MANAGER, WARWICK
DISTRICT COUNCIL, TOWN HALL,
ROYAL LEAMINGTON SPA,
WARWICKSHIRE CV32 4AT
ENGLAND.

Tel: (0926) 311470

Fax: (0926) 881639

TOUR PACKAGES

To help you take best advantage of your time in England's historic heartland, various tour packages are available. We look forward to seeing you at CARNIVAL '93

AT CARNIVAL '93





Stratford House

Stratford House started off as a very small and unimportant cottage — the home of a poor but aspiring merchant. But prospects in medieval Stratford-upon-Avon were good for a young man if he was willing to work hard. The market was the best for miles around and had been for hundreds of years, trading in horses, corn, seeds and malt. His business thrived and so did those of his son and grandson — and Stratford House gradually transformed into one of the finest homes in the town.



Width: 6 $\frac{1}{4}$ " Depth: 4" Height: 4 $\frac{5}{8}$ "

William Shakespeare would have noticed the dramatic change to Stratford House. He was born only a few streets away and would have passed it many times as a child and young man. It was no longer the simple cottage which his father, John Shakespeare, had known as a boy; it had developed and expanded to accommodate the merchant's growing family. John Shakespeare was also a merchant, doing well as a glover and wool-dealer and their sons might well have been of the same age; classmates even at the nearby grammar school.

Then in the early 1580s, in his late 'teens and recently married to Anne Hathaway, Shakespeare left Stratford and moved to London to seek fame and fortune as an actor and playwright. When he returned more than thirty years later to retire as a wealthy and famous man, he would barely have recognised the merchant's house of his youth. The owner's son had obviously prospered and developed his father's business and his property reflected his success. Every inch of the available land had been used to extend the main structure and there was even a separate building for the servants.

Shakespeare might well have rekindled a dormant friendship with his old schoolfriend and dined with him, exchanging stories of their very different lives over the previous decades. It is certainly a known fact that during the six years of his retirement before his death in 1616 he was on friendly terms with most of the leading townsmen and gentry of the neighbourhood. The playwright now owned in a magnificent house, New Place, in nearby Chapel Street where he lived with his family and friends.

The owner of Stratford House might seem pale in significance compared to his famous neighbour, but he has nevertheless fared extremely well, probably in the glove-making trade or in malting,



PREVIOUS PAGE: Hall's Croft, a fine example of a Tudor Stratford town house. Shakespeare's elder daughter Susanna once lived there with her husband. **ABOVE:** Lord Gower's statue of Shakespeare in the Bancroft Gardens, presented to the town of Stratford in 1888. **LEFT:** The real William Shakespeare's Birthplace. **RIGHT:** Artist Desmond Thomas's impression of how the inside of Stratford House might appear.



The Building of Stratford House

STAGE ONE

A simple structure, built by a poor but aspiring man. The beams are natural oak timbers, the infill an odd assortment of bricks, weatherboarding and wattle and daub (anything he could get hold of to finish his new home). Around the front entrance the bricks are laid out in herringbone fashion, but higher up and at the rear a simpler design has been used, perhaps to hurry along completion. Wattle and daub is lighter and less likely to retain damp than brick and is used on later additions when the merchant's fortunes had improved.

The house includes a living area, kitchen, two partitioned bedrooms and storage space in the roof. Although short of money, he has chosen overhanging upper stories, known as 'jeties' — something of a medieval status symbol. The positioning of the house on the available land was not the most ideal for planning future expansions.

STAGE TWO

The owner wants to extend his home but the available land to the left is not sufficient for what he has in mind. So he compromises by building 'into' the original building. The slight rise in the site allows the construction of a cellar — a secure haven for his merchandise.

The principal hall is open to the roof, with a large fireplace, panelled walls, a minstrel's gallery and a primitive indoor privy to the side at this level. During the alterations, the central chimney between the two blocks was rebuilt to match the more ostentatious new stack. There is a hint of ornamental framing at the front.

STAGE THREE

Business is booming and the merchant can afford a manservant, so he builds sleeping and living quarters for him to the right of the original section. This new wing is set at an angle to fit into the available land and has direct access into the main building. At ground level a through route is preserved from front to rear which avoids having to go round the perimeter. Under the manservant's rooms is storage for garden implements.

The roof space is now enhanced to become a principal bedroom and the old bedroom adapted into a counting house.

STAGE FOUR

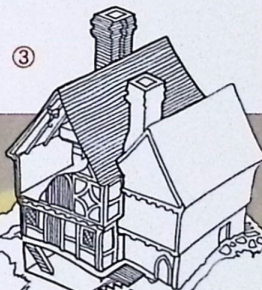
A wealthy, well-respected merchant requires maidservants and a housekeeper, plus appropriate space to accommodate them. Land in the heart of thriving Stratford is at a premium and there is no option but to chop down the tree at the front of the house and build a separate cottage as servants' quarters. This final building also contains additional storage space and a utility room for the servants.

Stratford House is now complete, with every inch of space used to the full. Viewed in sections, it is merely a hotch-potch of buildings squashed together onto a small patch of land. But as a whole, it has a satisfying completeness about it. From the imagined owner's point of view, this is clearly through luck rather than judgement. But from David Winter's point of view, there is a sculptor's instinctive sense of form underlying the model. In fact David says of Stratford House that it was the first piece he sculpted which reflects the mature, recognisable style of David Winter Cottages.

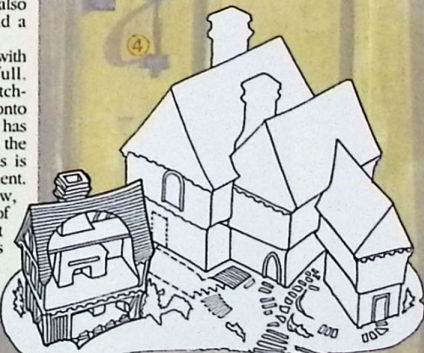
①



③



④





ABOVE: The Guild Chapel and Almshouses in Church Street. The Chapel can be seen in the illustration of Stratford House on the previous page which imagines our merchant's house to have been situated in Scholars Lane. Next to the Almshouses is the grammar school where Shakespeare was educated. **RIGHT:** Just along from Church Street is Chapel Street where these splendid half-timbered buildings can still be seen. **FAR RIGHT:** New Place, where Shakespeare spent his retirement. Then, it was one of the largest houses in Stratford, but much of the house was knocked down in 1759 and the site (**ABOVE RIGHT**) is now occupied by beautifully maintained gardens, including an Elizabethan Knott Garden.

Images





both of which flourished in Stratford during the reigns of Elizabeth I and James I. Cloth making had been an important trade in the area but by the end of the sixteenth century was on the decline. Horse trading, too, was big business with dealers travelling from all across the Midland counties to buy and sell their animals.

All these enterprises benefited greatly from the building in the 1490s of Clopton Bridge, which made crossing the River Avon much easier and safer. The bridge, with its fourteen arches, still stands today and is named after its builder, Hugh Clopton, a local man who like Shakespeare left Stratford and found fame and fortune, becoming Lord Mayor of London, no less.

It was half a century or so after Clopton Bridge opened that our aspiring merchant started to construct his first home on a triangle of land in Scholars Lane, within sight of the Guild Chapel which had been built three hundred years earlier by the Guild of the Holy Cross. Originally a holy order, the Guild's influence in Stratford was considerable, paying for schoolmasters in local schools, keeping almshouses, helping with maintenance of the bridge and a variety of welfare work.

At about the time that the owner of Stratford House chopped down the old tree outside his house to make way for servants' quarters, a fire round the corner in Chapel Street destroyed the home of the Rogers family. In its place they built a magnificent three-storey house with ornate carving in the beamwork which still stands today and is of particular interest to American visitors to Stratford. This was the home of Katherine Rogers, mother of John Harvard who founded the American university which bears his name. ■



SABRINA'S COTTAGE

David Winter celebrated the birth of a baby girl by sculpting her an unusual cottage!



Sculpted: 1982 Released: 1982 Retired/Discontinued: 1982

Size: (Maximum Measurements)

Width – 3¹/₂" Depth – 3³/₄" Height – 2³/₄"

David Gravelle was one of the first people to join John Hine and David Winter when it became clear back in the early 1980s that two pairs of hands were no longer enough to sculpt, make *and* deliver cottages as quickly as shops could sell them. John Hine, who is apt to rename people, gave his new recruit the title D.G. (pronounced *Deege*).

D.G.'s wife Bridgette was expecting their first baby in early 1982 and in anticipation of the happy event David Winter sculpted a small cottage in the shape of a face which he thought might amuse the little one. When the baby was born he added the inscription around the base: FOR SABRINA GRAVELLE 25.3.82 DAVID WINTER.

It might interest collectors to know that since then Sabrina has acquired three brothers — Richard (9), Andrew (7) and Edward (4).)

The piece was a personal gift from David Winter to the Gravelle family and no serious plans were ever hatched by John Hine Studios to sell it to shops. Nevertheless it was there, and so a small number of pieces were cast and painted to see what the reaction of

our stockists would be. Reaction was poor.

Sabrina's Cottage was a curious shape, a strange looking model, not at all like all the other Cottages David Winter had so far sculpted. Few were made and even fewer sold. Jonno Suart, another early John Hine Studios recruit and an old school friend of David Winter's, remembers driving up to the North of England with a van full of David Winter Cottages to sell. Amongst his stock were (he thinks) twenty-five Sabrina's Cottages. When he returned to 19 Ash Street near Aldershot, where John Hine Studios were then based, he still had all twenty-five unsold.

It has been mentioned at some stage that perhaps as few as a hundred were made; however, it is impossible to substantiate precise quantities as no records exist from this period in the history of John Hine Studios.

Ironically the unpopular pieces of the 1980s which didn't sell and were only made in small quantities — such as Sabrina's Cottage, Double Oast and Chichester Cross — are now the sought after collectors items of the 1990s. Sabrina's Cottage has acquired an impressive value on the secondary market. ■



ABOVE: Sabrina Gravelle is now eleven years old. Her birth date — 25th March 1982 — is familiar to all collectors fortunate enough to own the cottage which bears her name as it is inscribed on the base. **INSET** are photographs of Sabrina aged 3 months and 18 months, supplied courtesy of David Gravelle.

A New Master Painter



Anyone who knew her would agree that Audrey White was a hard act to follow when it came to originating colours for new David Winter Cottages. But when Audrey retired in September 1991, there was a young lady at John Hine Studios who seemed naturally to adopt the role and in a remarkably short space of time has stamped her distinctive personality on the position of Master Originator. Her name is Kerry Agar.

Master Originators don't just fall off trees. Kerry has spent her entire working life to date painting David Winter Cottages and other collectables. She joined John Hine Studios straight from art college and has used the last seven years as an apprenticeship, developing skills and mastering her technique.

"I actually worked for John Hine Studios before going to college," she told us, "for six weeks during the summer. I was an in-house painter, which meant I worked at the Workshops rather than from home. Then I went to Reigate Art School, majoring in fashion design and fine arts, before returning to John Hine on a permanent basis as a touch-up artist, adding final bits and pieces that other painters had missed."

But Kerry's talents were soon noted and she was poached from David Winter Cottages to paint new products. Her first assignment was in a department called Reptile Resins, where Jenny Baker's Paradise Band was made and painted — animal characters playing musical instruments. It was here that she had her first experience of origination. She then worked on a variety of new sculptures by new artists, originating the colours for

them, and also teaching other painters, notably at our newly acquired workshops in Southampton and Wrexham.

"I then spent ten weeks in Houston, Texas, when we established our office and a workshop there. What an experience that was for a nineteen-year-old! I thought I was going out there just to train painters, but I ended up helping to set up a whole workshop, including mixing the paint, assembly and even quality control. This was for new lines, of course. David Winter Cottages are only ever painted in Britain."

In 1989 Kerry began working with Canadian artist Maurice Wideman, who spent a year at John Hine Studios in England creating his American Collection. She helped to originate the colours and the following year spent three weeks in Norwich, Ontario, setting up a painting workshop and teaching others how to paint the new pieces. Such is 'Moe' Wideman's admiration for her work that he still sends new sculptures over to England for her personal attention.

As for 'David Winters', she is not only emulating Audrey's style but taking it a step further by experimenting with new shades of colour. "I used a different shade on the wattle and daub between the





Main picture and inset top: Kerry amidst her ever growing collection of antique costume. She loves Victoriana, perhaps the reason that Scrooge's School is one of her favourite cottages.

Inset bottom: Taking some sun during her two week Caribbean painting trip.

Far left: At work with David Winter, trying out a few colour variations. Every master painted by Kerry has to be approved by David. Fortunately they invariably agree and it's rarely a painful process.

beams on Scrooge's School, for example, which was a new idea. I think it helps to make the piece look more authentic. That also happens to be one of my favourite pieces — it feels really Victorian.

"On Murphys, from the Irish Collection, ochre was used on the front rather than plain white to give the colouration a more authentic Irish feel. I like to get away from the standard colours whenever possible, so I painted the roof of Irish Round Tower charcoal rather than black. I also try and vary the brown on beams — the shade on Fred's Home was quite different from that on The Beekeeper's. Another good example of this is the way I paint greenery. On The Beekeeper's I used a pale green, whereas a much darker shade on Scrooge's School helped to create a sombre effect.

"Horatio Pernickety's Amorous Intent has some interesting effects, too. The two coloured tiles on the roof are distinctive, the beams are not uniformly painted, and there is some mossy shading on the path which I think works well."

In February Kerry spent two weeks in the Caribbean where she visited Barbados and the Virgin Islands with her boyfriend Duncan. Whilst in Barbados they celebrated their fifth year together. It sounds like a holiday, but in fact it was a promotional tour and Kerry spent most of her time doing . . . guess what? Painting David Winter Cottages! At least it was a pleasant change from a rather drab English winter.

Kerry understands the collecting bug. In 1985 she bought a black whalebone blouse with lace collar and cuffs which dates from 1885, and since then she has developed quite a collection of antique costume. One room in her house is dedicated to the collection which includes a pair of 1790 shoe buckles, Victorian carriage parasols, ostrich feather fans and boas, 1920s dresses and coats, various Victorian undergarments, gloves, dresses and coats, and a beautifully beaded Edwardian hooded cloak.

"I don't paint David Winter Cottages that appear in stores these days," she said. "All my time is taken up working on masters. When the colours are approved by John Hine and David Winter I always paint two masters; one for photography for Cottage Country magazine and for brochures, and another to be used as a guide for further masters in our painting workshops."

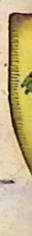
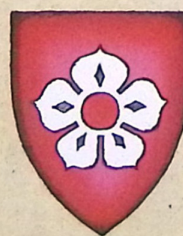
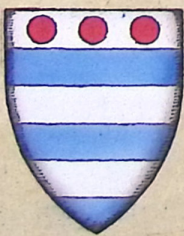
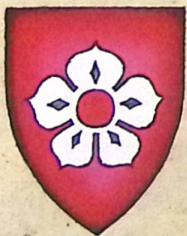
Nevertheless, back in those early days when she first came to John Hine Studios Kerry did paint quite a few cottages for stores. She used to finish off her cottages by signing the base of the piece either 'Kerry', 'K' or 'KA'. The signature was then hidden when the baize was applied to the base in our Finishing Department. So there are some 'Kerrys' out there . . . but who knows where? *And please, we do not recommend peeling the baize off your entire collection just to find out!*

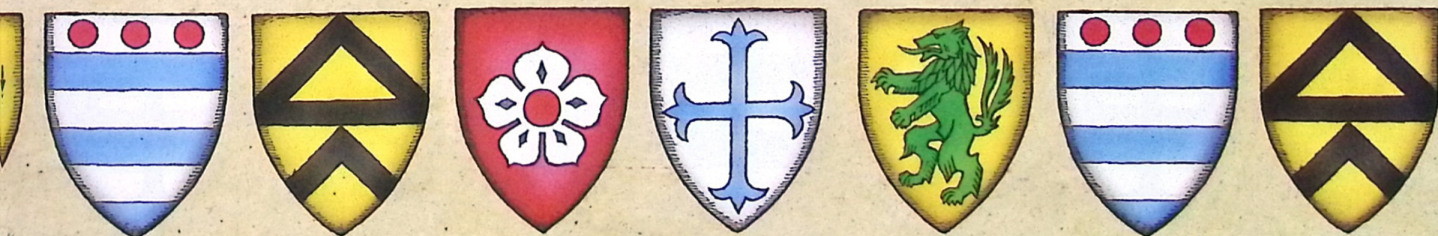
Lord Leycester Hospital



By courtesy of the National Portrait Gallery, London

When visiting Warwick in the English Midlands it is easy to be overawed by the magnificence of Warwick Castle. However, just a few minutes walk away is an attraction for David Winter Cottage collectors which should not be missed — the Lord Leycester Hospital.





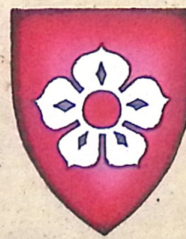
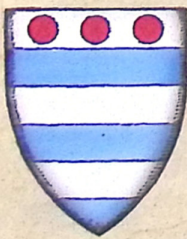
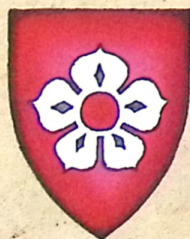
Walk along the main street of Warwick away from the castle, past rows of eighteenth century town houses and modern shop fronts, and suddenly you think your eyes are deceiving you. There, like a well constructed film set and somewhat out of place from its surroundings, sits a group of crooked, half-timbered buildings. But of course, it's the surroundings that are out of place, for the Lord Leicester Hospital was there first, by several centuries.

The name is a bit misleading for it isn't really a hospital in the modern sense. The buildings were originally constructed in the fourteenth century by the Guild of St George, which later amalgamated with another similar body to become the United Guilds of Warwick. Then Robert Dudley, Earl of Leicester, acquired the buildings in 1571 as a home for aged or infirm retainers when it acquired the name 'Hospital'. Its Charter, granted by Queen Elizabeth I, set up a Corporation consisting of the Master and twelve Brethren. The Hospital's function has never altered; today there is still a Master, plus eight Brethren — all ex-Servicemen — still living there and helping with its day-to-day running.

The oldest section is the Chapel of St. James, built six hundred years ago in 1383 over the arched West Gate, the last remaining of the town's three medieval gateways. Every weekday the Master and Brethren attend Matins here and every Christmas there is a candlelit carol service. The Chapel still has no electricity.

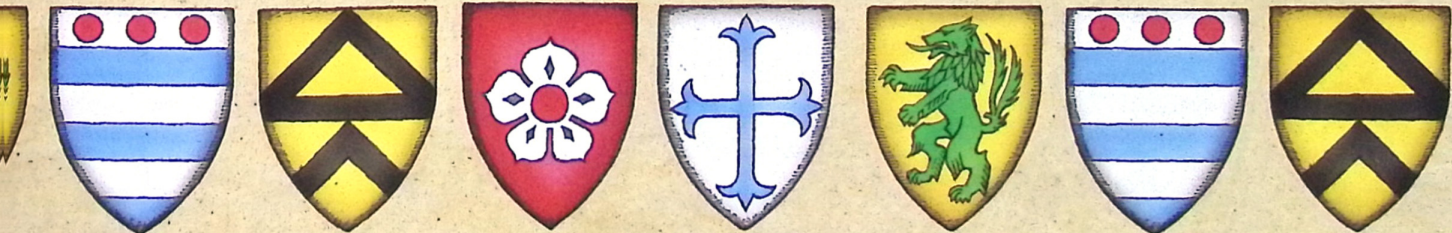
When Dudley founded the Hospital, one of the rooms, the Guildhall, was divided into quarters to help house the Brethren and their wives. There were four cubicles, each with a window and two rooms. Incredibly this primitive arrangement remained in existence right up until 1950 when the Guildhall was cleared. Today things are very different, and the Brethren live in modern centrally-heated flats in return for their services towards the running of the Hospital.

The largest of the rooms is the Great Hall of King James which dates back to about 1400 and was built for public business such as meetings, assizes, dances, feasts and distribution of soup and bread to poor travellers arriving at the West Gate. In more recent times it has become popular as a venue





ABOVE: The Chapel of St. James, built in 1383 over Warwick's arched West Gate.
INSET LEFT: The Bear and Ragged Staff carved into one of the stalls in the chapel. This device was used by Robert Dudley and is still used today as the crest of the town of Warwick. **FAR LEFT TOP:** The beautifully warped and uneven facade of the Hospital. **FAR LEFT BOTTOM:** The Master's House inside the courtyard.



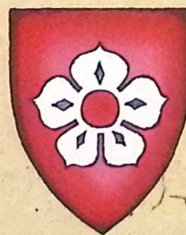
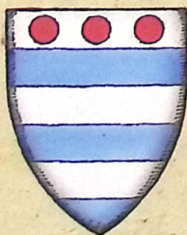
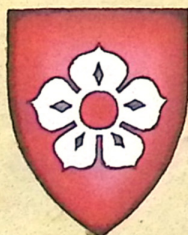
for wedding receptions, not to mention the occasional promotion for David Winter Cottages. Early this year David spent a crisp day in January signing cottages in this very hall (when he wasn't disappearing to cast an expert eye over the rest of the building) for Warwick's Castle China Shop. The hall takes its name from the occasion in 1617 when King James I came to visit and attended a banquet there. The chair he sat on is now on show in the Guildhall. Hopefully the King appreciated the efforts made to commemorate his stay as it took the town of Warwick ten years to pay for it all.

An ancient archway leads to a courtyard formed by walls of the Master's House, the Great Hall, the Brethren's Kitchen (once used for communal cooking but now a tea room) and the Guildhall. Each wall is decorated with heraldic shields and a motto: Honour All Men; Love The Brotherhood; Fear God; Honour The King.

On the wall in the Brethren's Kitchen is a fragment of curtain and a tapestry of a Bear and Ragged Staff, the arms and devices of Lord Leycester. They are supposedly the work of Amy Robsart, his ill-fated wife. Did she fall downstairs in 1560 and break her neck, or was there a more sinister explanation? The object of her husband's affections was certainly elsewhere by then — he was in love with Queen Elizabeth, no less — and rumours were rife that Amy's untimely death was no accident. The truth of the matter will never be known. Dudley never married Elizabeth but remained her favourite most of his life. He eventually died of fever in 1588. (Or was he poisoned? That too is a possibility.)

The Lord Leycester Hospital is well worth a visit — its weatherbeaten old beams, crooked walls and carved oak gates are very appealing and seem to ooze a deep sense of the past. It was an ideal setting for David Winter to sign his cottages; his sculptures and these buildings have much in common. Not a straight line in sight. ■

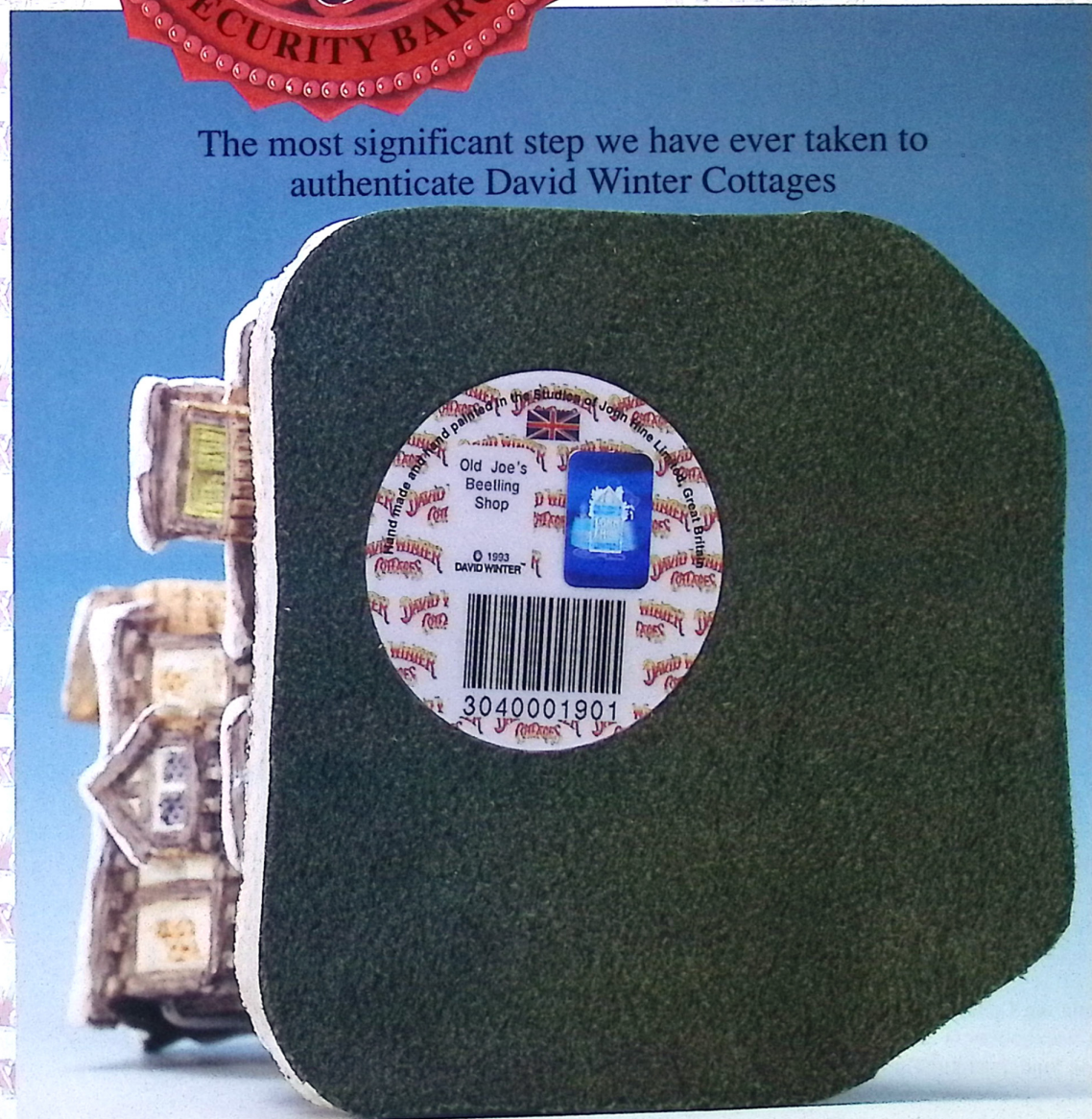
RIGHT: The Guildhall with some of its fascinating swords and trophies, brought back by previous Brethren from their campaigns over the years.



Introducing... Introducing... Introducing... Introducing...



The most significant step we have ever taken to authenticate David Winter Cottages



The new base disc on David Winter's special piece for Christmas 1993.

IS AUTHENTICITY IMPORTANT TO YOU?

Over the years John Hine Studios have become increasingly aware that for many collectors of David Winter Cottages the authenticity of their pieces is of prime concern. With this in mind we have adopted state of the art credit card technology and developed PEDIGREE — a unique base label for selected David Winter Cottage.

As from June 1993 and starting with the special piece for Christmas 1993, selected new David Winter Cottages will have a new style base disc instead of the conventional paper label. The disc will not be stuck onto the baize but actually glued into a shallow circular recess in the crystal. Removing the disc would be impossible without permanently damaging the Cottage.

Each disc is unique to each piece made — rather like having a numbered Certificate of Authenticity fixed to the Cottage itself.

THE NEW BASE DISC

As well as stating the name of the piece, the new base disc will contain two very important items:

- ① A hologram specially designed for John Hine Studios. This three-dimensional image is identical to those used on credit cards, is impossible to imitate, and guarantees that the disc (and therefore the Cottage) definitely came from the workshops of John Hine Studios.
- ② An Identification Number unique to every single Cottage, which will also be printed in bar code form. We shall register the number of every Cottage as it leaves our workshops and record on our computers to which store it has been sold. This will prevent Cottages from being sold on to unauthorised stockists (a practice called grey-marketeering) as we will be able to monitor the progress of every individual Cottage.

WHAT IS THE BENEFIT FOR THE COLLECTOR

As a collector of David Winter Cottages, the disc gives you the peace of mind that each new Cottage you add to your collection is a genuine David Winter Cottage — even more so than having a Certificate of Authenticity in the box with the Cottage.

Keeping the Cottages away from unauthorised stockists and discount warehouses is also very important for collectors and John Hine Studios alike. This maintains the true value of your collection and ensures that it is not eroded by the heavy discounting of dealers whom we have not authorised to stock David Winter Cottages. ■



Starting with the special piece for Christmas 1993, selected new David Winter Cottages will have the new style base disc which features a hologram of the John Hine Studios logo and ... a mouse? Every disc will have a unique Identification Number.



A corner of Eggars Hill which will forever remain

'Flower's'



*A*t 2pm on Wednesday 21st April 1993 a group of collectors and employees from John Hine Studios gathered in the courtyard at Eggars Hill to pay tribute to Audrey White, the very first painter of David Winter Cottages, and to dedicate a garden bench in her memory. Fortunately, after weeks of cold and wet weather, typical of an English Springtime, the occasion was blessed with an unexpected bonus — a day of warm sunshine and blue skies.

Audrey's widower, Mr Don White, her daughter Nikki and son Gavin had lunch with John Hine before making their way into the courtyard where the commemorative bench stood in a peaceful corner waiting to be unveiled. On their way they passed rustic floral displays which had been specially prepared for the day. Prominent amongst the blooms were a variety of lilies — Audrey's favourite flower.



ABOVE: Don White giving the dedication speech. On his left is daughter, Nikki, and on the right, son Gavin. Mr White then unveiled the teak bench (**ABOVE RIGHT**) with its specially inscribed brass plaque.



John Hine made a brief welcoming address and then invited Mr White to make the dedication. His speech was as follows:

"John Hine, Ladies & Gentlemen. Today is indeed a unique occasion and one which I am certain Audrey ('Flower') would have been delighted to take her part. 'Flower' will long be remembered for her outstanding kindness, wisdom and wit. Her skills and accomplishments were absolute pleasures to be enjoyed here at 'Eggars'.

On 'Flower's' behalf I would like to thank John Hine and individual contributors, together with members of the 'John Hine & David Winter Collectors Clubs of the United States', for their very thoughtful choice of a garden bench and plaque to be sited in a prominent place in the garden at Eggars Hill as a memorial to Audrey which I am sure, in character with her, will give much pleasure to many visitors in the future."

Mr White then unveiled the bench and all present were encouraged to come closer and read the inscription on the plaque — just as all future visitors to Eggars Hill will be able to do so. Guests were then invited to tea overlooking the courtyard.

Before leaving Eggars Hill Mr White expressed his hope that the speech he made would be regarded by everyone who contributed to the garden bench in every way as a personal response and mark of appreciation from him. ■

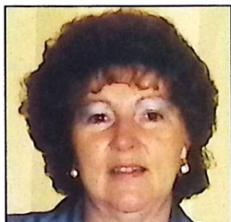


Cameo Short Story



COMPETITION

Sheilah
Daughtree



Wes
McKeage



First Runners-Up

In the last issue of Cottage Country we featured the winning entries to our Cameo Short Story Competition by Marilyn Griffiths (Europe/Australia) and Barb Becker (North America). However, in the opinion of Cottage Country the pieces of writing that didn't quite make it were excellent enough to deserve publication.

Here are the two First Runners-Up.

EUROPE/AUSTRALIA

SHEILAH DAUGHTREE FROM QUEENSLAND, AUSTRALIA

NORTH AMERICA

WES McKEAGE FROM PHOENIX, ARIZONA USA

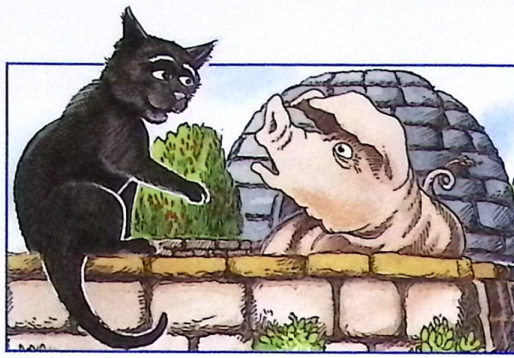
SHEILAH DAUGHTREE

Sheilah was born in London, England, but also lived in Blackpool and Brighton, where she studied music. With her husband and two children, she emigrated to Australia in 1965 and remembers writing home to her mother that Australia was nothing like England, not even the language! Having settled in Queensland, Sheilah gained a Bachelor of Arts degree as a part-time student, majoring in British History and specialising in Tudor History – hence the setting of her Cameo short story. In 1988 she helped in one of the pavilions at the Expo in Brisbane and saw David Winter Cottages for the first time. "It was love at first sight." Sheilah also sings in a choir, sews, does patchwork and ribbon embroidery, is a mad keen photographer – and writes the occasional short story.

WES McKEAGE

Wes is 31 and travels extensively in the USA and Canada working as a Trainer for a major lodging company. He purchases most of his cottages from his friends Ann and Joe Sardella of the Knot Hole, Glendale, in Arizona but also picks them up on his travels. He has spent the night in every State in the US and is working on visiting every unit of the US national Park Service – over 300 of them! His travels have also enabled him to meet David Winter three times. He gets around Arizona in a Four Wheel Drive jeep. On his story (or poem, to be precise), Wes wrote, "I really wanted to win." Well, first runner-up was as close as you can get!

Turn the page for the qualifying stories.



BUDJAR'S JOURNEY

BY WES McKEAGE

Whilst England has had romance, enchantment and lore,
A man separated from his feline can mean so much more.

This is a story of a most loyal kitty,
And his futile journey – which was such a pity.

Budjar sought David, he could waste no time,
Come rivers to swim and mountains to climb.
So begins the story of Budjar and chum,
And a trek which turned out to be really quite dumb.

Budjar awoke and arched his back,
In a leisurely stretch that made his bones crack.
To make this cat happy, some food to nibble,
Perhaps some cream and a little kitty kibble.

His dish was empty, not a crumb to be found,
He'd go ask David, who was always around.
He looked through the cottage and found he was alone,
Neither David nor Edward, his son, was at home.

He popped through the window to begin his quest,
He had to find David and put his stomach to rest.
Down the lane and around the bend,
Budjar wondered where his search would end.

Then he heard a sound quite strange to his ear,
A sort of "oink", the Welsh Pig Pen was near!
He knew what he'd do, the answer was clear,
He'd ask the wise sow if David had been here.

Before he could pose the question to ask,
The sow addressed him while in the sun she did bask.
*"Nice to see you on this toasty morn',
But why so sad, why so forlorn?"*





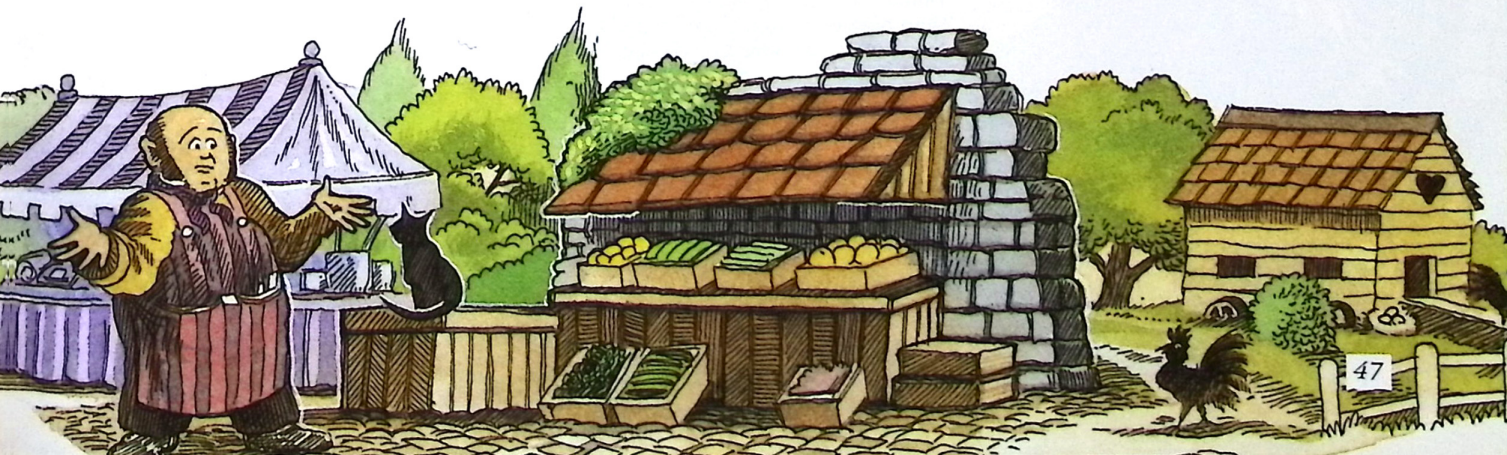
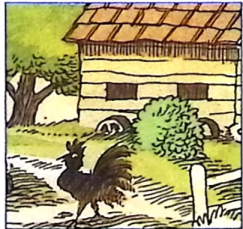
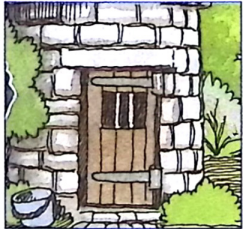
Budjar's eyes widened, his hair stood on end,
He needed some help in the search for his friend.
*"Go round up a Bobby, call Scotland Yard!
I've searched everywhere and I've looked very hard!"*

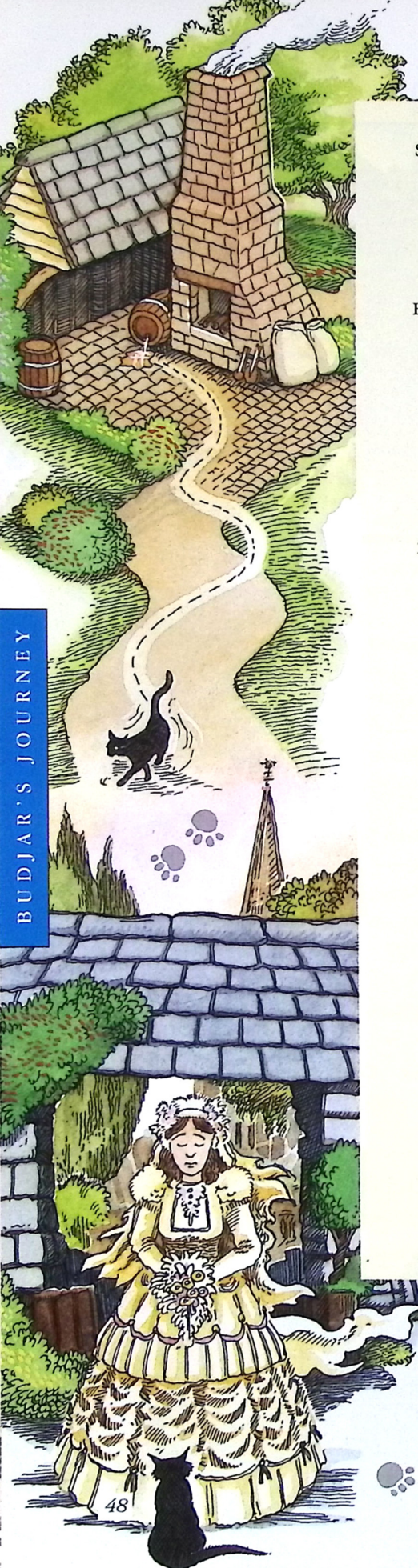
He dashed down the road – thought his eyes played a trick,
As he spotted a Bobby twirling his nightstick.
Budjar blurted his story, not omitting a fact,
While the policeman nodded and replied with tact:

*"Oh I'd like to help, Budjar, no cat should ever weep,
But I must fill my One Man Jail with a villain who steels sheep."*
Budjar shook his head, then twitched his tail,
And decided it was time to hit the trail.

He realised today was **Market Day**,
And he knew Davy couldn't stay away.
He ran to the stall where the fat grocer stood,
If anyone knew where Davy had gone, he surely would.
*"I saw him yesterday, or was it today?
Down the wrong Hillside Road... or was it the one by the Quay?"*

Perhaps at the **Poultry Ark** he might find his friend,
He would ask the chickens and bring his search to an end.
*"There's a sly fox who's after me,
I watch for him, and not for Davy,"*
The chicken stated after a peck;
A saddened Budjar continued his trek.





By now Budjar was hungry and thirsty as well,
Surely someone had seen him, why wouldn't they tell?

Passing **Barley Malt Kiln** he began to think,
"There's an old leaky barrel, maybe I'll drink."

He drank down the ale of darkened hue,
This was his first drink of brew.

Soon Budjar began to feel funny and not very good,
He'd stick his paw down his throat, if only he could.

Budjar realised his error, and felt very bad,
He was afraid David would find out and be rather mad.

He awoke to the rumble of a **Greenwood Wagon**,
He hopped on a limb of a tree that was draggin'.

Budjar thought, *"I must reach the town
And hunt my best friend down."*

He thought the horse would know
Where to find David, just where to go.
The stocky stud whinnied and began to neigh,
"I haven't seen David, no, not this day."

*But just up ahead we'll make a stop.
There's some old Saddle Steps on which you can hop.*

*There you will see some bottles of cream,
It comes from Devon and tastes like a dream.
Near the steps you will find an old portly gent,
I'm sure he can tell you where David went."*

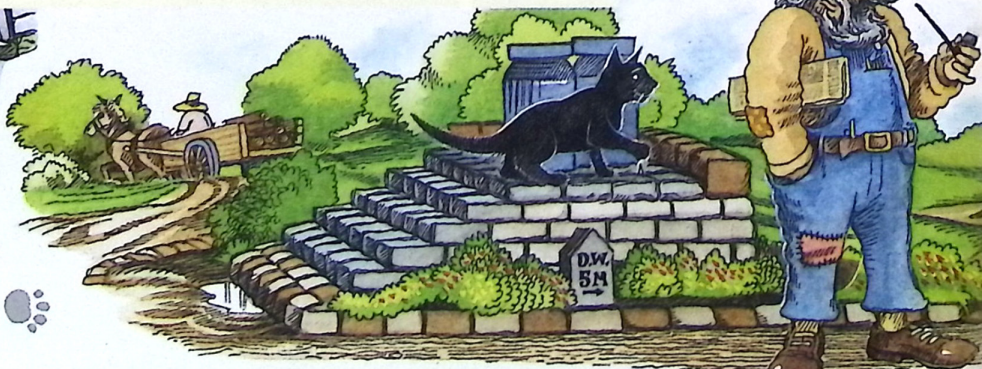
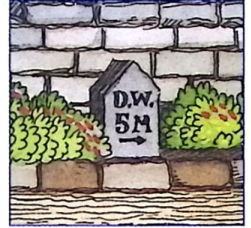
Towards the target Budjar sprang into a jump,
On the steps he landed with a loud thump.
The man looked at the visitor with great surprise,
Having listened to the cat his voice did rise.
*"A side-saddling woman is all that I saw;
Might I suggest you wipe the cream from your paw?"*

As he licked his paw clean,
He wondered where Davy could have been.

Thinking of his master's thumb so green,
The **Potting Shed's** where Davy might be seen.
He slinked in the door, quite nimbly, with care,
He hoped Mr Winter, his David, was there.
*"Oh where is my Davy, oh where has he gone?
Is he on tour in New York or Hong Kong?"*

With this mystery to ponder upon,
Budjar wandered aimlessly on.
*"Pussy cat come on in out of the rain,
Are you looking for your master again?"*
He looked at the grey clouds in the darkened sky,
His eyes began to water and he started to cry.
"My master is gone and cannot be found,"
He said to the bride whose face wore a frown.
*"David hasn't passed by this Lych Gate,
I've been waiting a long while - my groom is late!"*

The bride spoke with a heavy sigh,
Budjar blinked and wiped a tear from his eye.
Then he was startled by the barking of hounds,
So into the forest he quickly bound.





Through the trees and over the hill,
He found a hiding place to fit the bill.
Beneath the bushes at **Brooklet Bridge**,
Budjar hid as the hounds cleared the ridge.
They frolicked, swam and rolled in the mud,
Then emerged from the stream and shook off the crud.
Tails wagging, hair drying in the breeze,
The dogs ran off and into the trees.
Near the **Penny Wishing Well** Budjar did see
A young lad attempting to win a girl's fancy.
Budjar tossed a copper into the well,
His wish would come true, he could just tell.



It was getting late and too far to roam,
So Budjar turned round and started for home.
Near the cottage, by the studio, the cat blinked an eyelid
A door slowly opened – and out came David!
Budjar ran joyfully and hopped into his arms,
The security he felt was one of David's many charms.



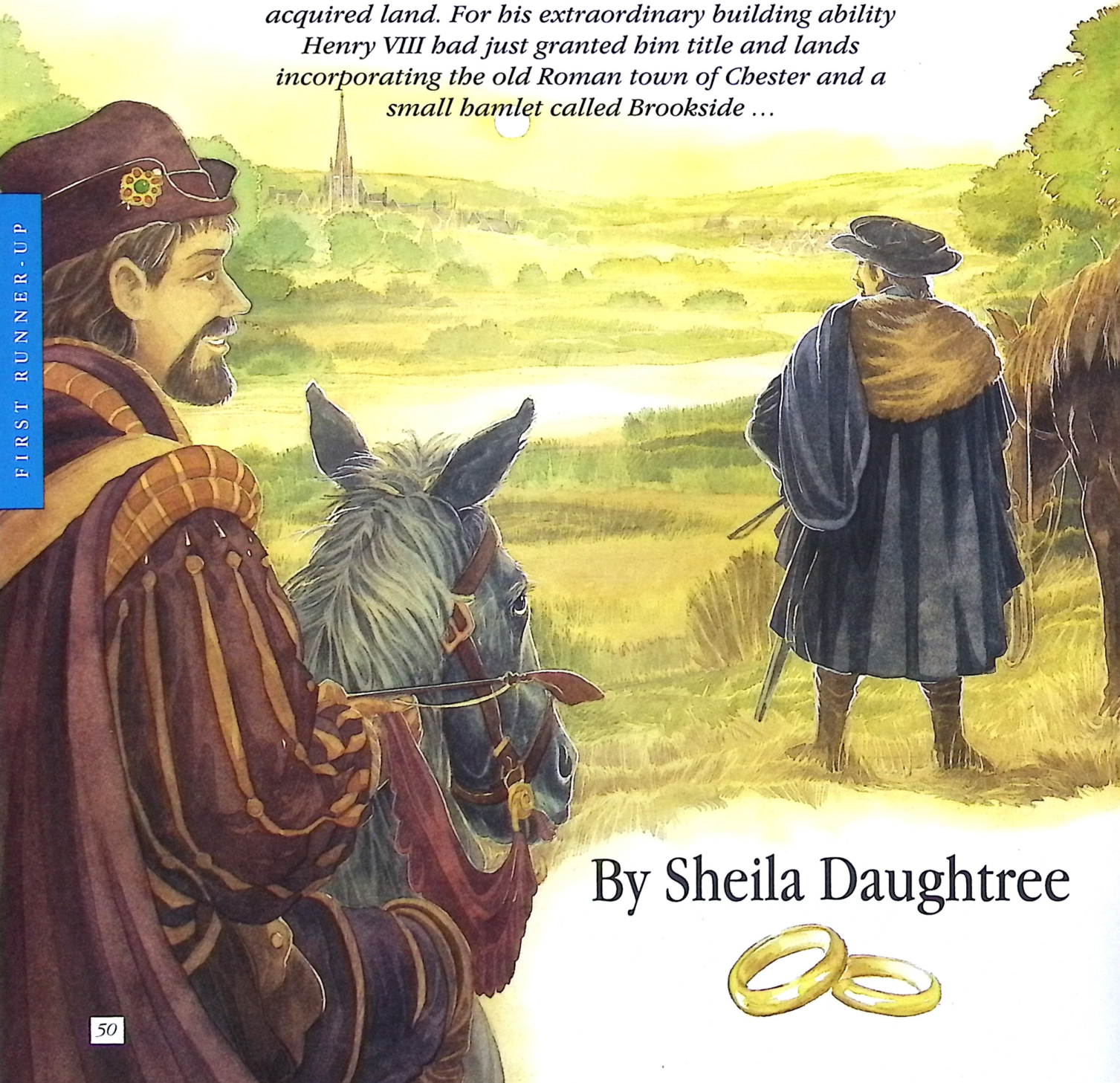
To his master he narrated the whole of his journey.
David replied, "You looked that hard for me?
And while you've looked for me I've not for you,
I'd never leave my kitty, that's the last thing I'd do.
I wasn't near the **Lych Gate** with the jilted bride,
I didn't talk to a horse today or take a **Greenwood Wagon** ride.
No hounds were seen upon the ridge,
No frolicking was witnessed by **Brooklet Bridge**.
Nonetheless, I wasn't in the **Potting Shed**,
I'm far too tall, I'd bang my head.
I wasn't near the **Welsh Pig Pen**,
Though I've passed it now and then.
The **Barley Malt Kiln**, no, none for me,
and that was no place for my cat to be.
I saw no **Bobby** at the **One Man Jail**,
I saw no lad at **Penny Wishing Well**.
I paid no respects to the chicken at the **Poultry Ark**,
I did not use the **Saddle Steps** to disembark."

"And yes, Budjar, it is **Market Day**,
But I'm on a diet and must stay away.
I've been to see 'John', to visit the 'Throne'.
"Oh how is Mr Hine and were you alone?"
"Oh no, silly cat, maybe this explanation will do,
I've been to **The Privy** ... the litter box to you!"



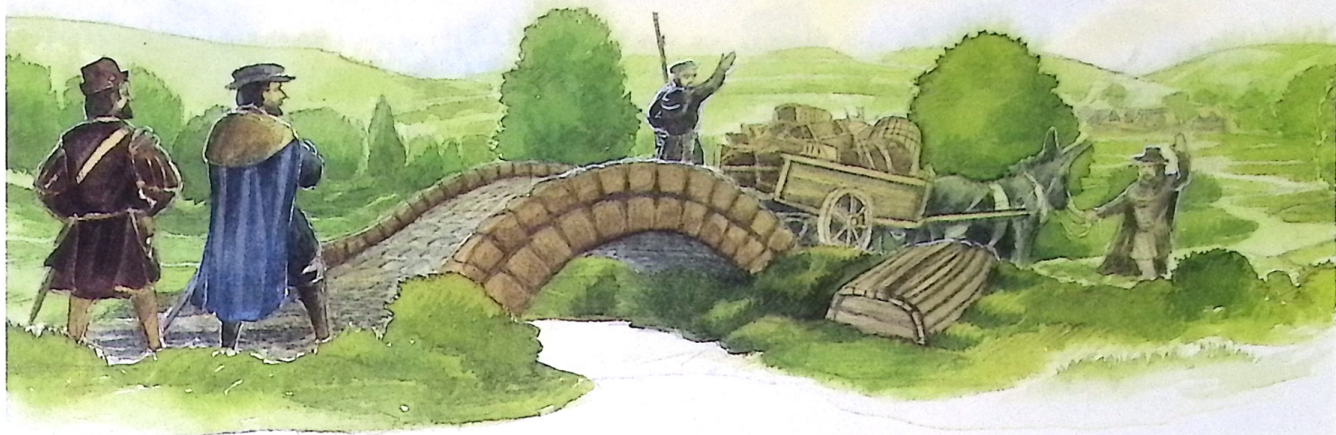
A TUDOR TALE

Sir James Blackmore of Filey in Lancashire stood on the bank of the Brook River and surveyed his newly acquired land. For his extraordinary building ability Henry VIII had just granted him title and lands incorporating the old Roman town of Chester and a small hamlet called Brookside ...



By Sheila Daughtree





In the distance the cathedral could be seen, sparkling as the early morning rays bounced off the spire. The year was 1525, in the month of June, and beside him but still astride his large, black stallion was Henry Fitzroy, the new Duke of Richmond. Both young men gazed around, imagining where James' new Tudor manor house was going to be built. James favoured the house to be atop the hill behind the cathedral, whilst Henry saw it nestling near the source of the little Brook River, which ran between two small hills off to the right of where they were standing. The tiny hamlet could just be seen under the lip of the rise in the hills.

"Come down from that horse," said James. "Let me walk up to the hamlet first and have a look at the land."

Henry jumped down from quite a height and tied the horse's reins next to James' rather older brown mare. Both men strode vigorously along the side of the river to **Brooklet Bridge**. It was **market day** and there they waited for a large **Greenwood wagon**, loaded up with produce for the little market in town, to pass over the bridge. The men in the wagon waved cheerfully at the two strangers as James and Henry started across the river. They had been friends for many years as young children in the household of Sir Thomas More and then later in the service of their king, Henry VIII.

However, they were both pleased to be away from the politics of the court of

Henry VIII, with his infatuation for a black-eyed, raven-haired beauty and the power struggle with Wolsey. The court was no longer the fun place it had been when Henry took over the reins of power.

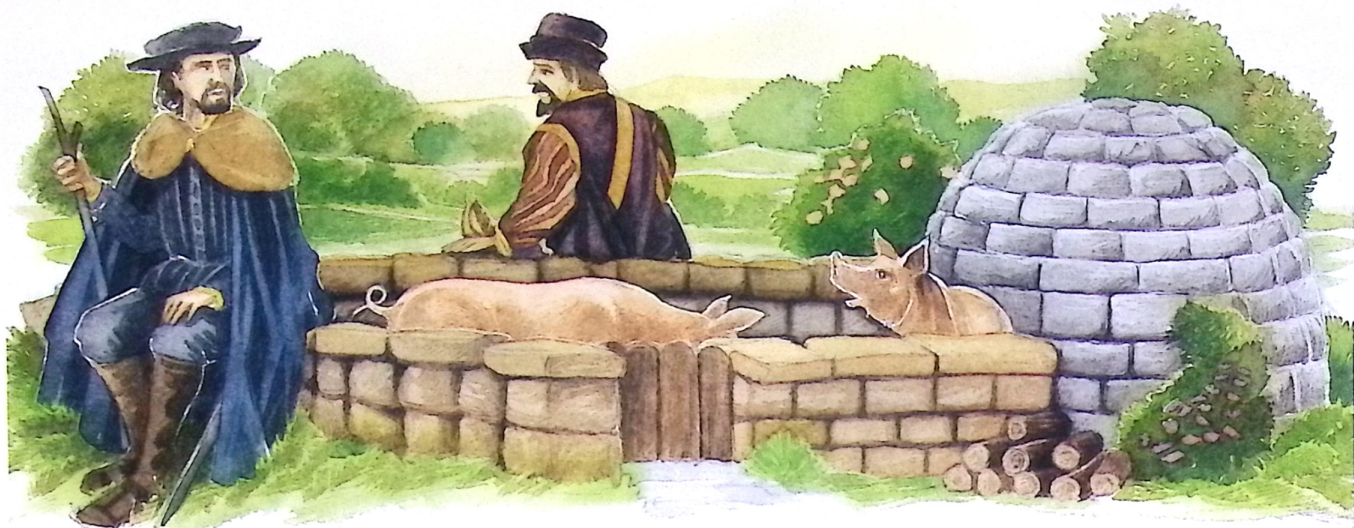
Sir James was a scholar and architect of no mean accomplishment and had helped in the building of Bridewell Palace – the first palace Henry VIII had built and the first one to incorporate an inside necessarium, or **privy**. After completion, Henry had his eyes on a much larger palace, namely Wolsey's residence – why should Wolsey have a grander palace? So, at the moment, Sir James had been given the task of looking over the newly acquired Hampton Court, with a view to making it into a Royal residence.

It was James'

architectural brilliance that had earned him a knighthood, while his deep blue, flashing eyes had caught the attention of a Lady in Waiting – namely Henry Fitzroy's youngest sister Penny – Lady Elizabeth Margaret Penelope Fitzroy. Their marriage would not take place for a little while but James was determined his bride would have a Tudor house like no one had seen before.

The tiny river wound its way down the hill, through the hamlet, passing close beside a small, medieval, brick church with a square Norman tower. The sun had just reached the brickwork, sending a golden glow towards the small wooden **lych gate**. The tiny seats inside the gate were very inviting for weary





travellers but James and Henry gave it only a cursory glance as they passed by. Their footsteps made little sound as they strode on the grass verge next to the rutted track but their voices must have woken a cockerel. As they walked round the corner of the church they came across a small thatched cottage with a rather dilapidated **poultry ark** next to it. The cockerel waited until the men were almost abreast of the cottage and then let out its first raucous crow, making both of them jump. They walked on through the sleeping hamlet to the top of the hill, turned round and sat down to regain their breath. The view was England at its best. The sun was now well up and the shimmering early sparkle had given way to a haze in the blue sky that promised a warm June day. The hills all around were almost an emerald green in the morning

light, whilst the sheep in the distance looked as though they had just been washed.

The clanking of a pail against the side of a small outhouse in the hamlet sounded very loud in the still air and both men turned towards the sound.

"What a strange shape that little building is," said Henry. "I have never seen anything like it in England before."

James laughed. "That's because it's Welsh, not English. It's the local pig pen. The Welsh really cosset their pigs – you're quite well off if you have a pig but sometimes it's owned by the whole village. That round top, like an inverted coracle, is typical of the **Welsh pig pen** – we are very close to Wales here, you know."

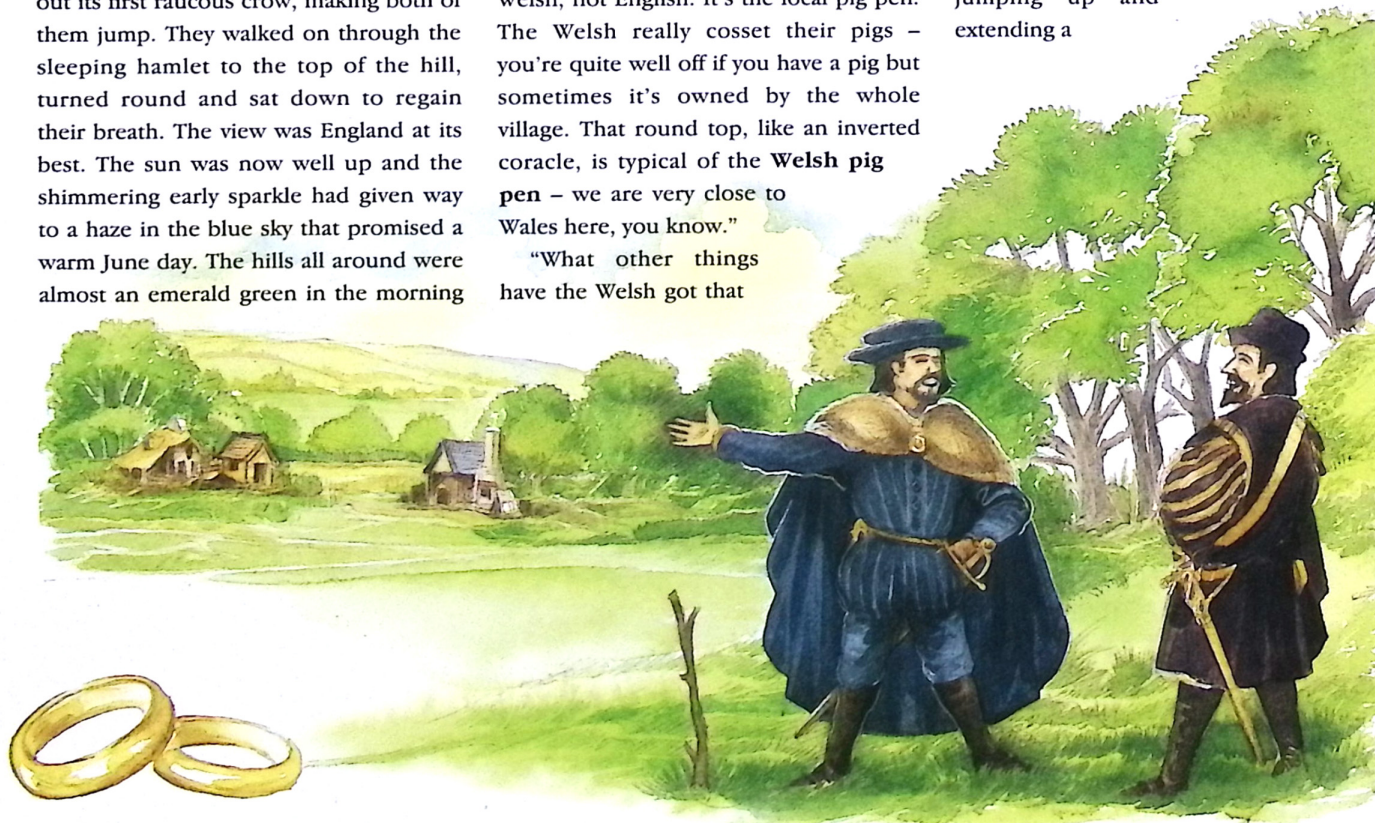
"What other things have the Welsh got that

we English haven't?" asked Henry.

"I don't really know, except a language of their own, wonderful stories of Merlin the magician and, I believe, some gold was found centuries ago."

At the thought of gold both men fell quiet – Henry, thinking of the gold and jewels being lavished on Ann Boleyn by Henry VIII, James, of the wealth his new inheritance would bring him.

"Come," said James, jumping up and extending a



hand to Henry. "This is definitely going to be the site for my new house. It is protected from the wind by this hill but surveying all my land at the same time. However, we must first decide where I can sink a well to get water."

Walking towards a little copse of trees near the river, but slightly higher, a natural depression in the land looked a suitable place to divine for a well.

"If it's near those pretty trees," James said, "No doubt Penny will want to make it a **Wishing Well** and build an **arbour**."

Both men grinned at one another, knowing how fanciful Penny could be. James laughed and grabbed at a branch of a tree, snapping it off and swinging gaily as he walked a little further.

"Here, this is the spot for the house," said James, as he banged the branch into the ground. "The house can sit among the trees and the road can come up behind those houses and that **potting shed** there on the left – look – near the **barley malt kiln**."

He indicated by waving his arm back towards the hamlet.

They both looked back and agreed that it would be a perfect spot, close enough to the main highway but just far enough away to be out of sight. Henry said it would be a lovely spot to visit his sister and all his nieces and nephews. James made a playful lunge at him and they both began walking back the way they had come.

By the time they had retraced their steps to the riverside they were both thirsty. They sank to their knees and gulped down handfuls of the clear, sparkling, but rather cold, river water. Wiping their mouths, James suddenly stopped and plunged his hand back into the cold water. He stood up, with his fist clenched and a gleam in his eye. Henry looked at him and then at his clenched fist. James opened his hand slowly and the sunlight reflected on the object in his hand. Both men took a step backwards. Neither of them could quite believe what they had seen. Slowly, James closed his hand and both men turned and walked

back down the hill and through the hamlet without saying a word. Eyes watched them pass through the hamlet but no man came out, and they passed over Brooklet Bridge back to where their horses were grazing.

Finally Henry asked what James was going to do.

"You could put me in the Tower or at least in a **one man jail** for what you have."

James just looked at him with his blue eyes flashing ice, not laughter – both men knew the consequences if either of them talked.

"Up you get on your horse," said James, in imitation of Henry VIII's voice. "Come on, put your foot in my hand – we have no **saddle steps** here."

Henry gave a weak smile and vaulted up on to the back of his large black horse.



On June 6th 1528, James Blackmore, Equerry to King Henry VIII, married Lady Elizabeth Margaret Penelope Fitzroy, formerly Lady-in-Waiting to Queen Catherine.



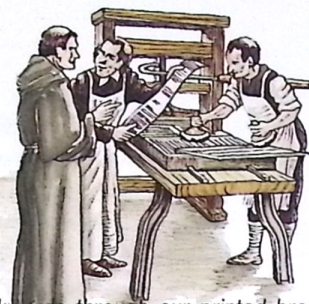
On January 25th 1533, Henry VIII married Anne Boleyn in a secret ceremony.



Both brides had wedding rings of Welsh gold.



Letters to the Guild



The mystery of Cornish Cottage

Dear Sirs

Whilst I was at a David Winter promotion recently I tried to find out more about a David Winter Cottage I own but only ended up finding myself more confused. The piece has been identified as 'Cornish Cottage' which was supposedly introduced in 1982, has been retired, but was one of the first sculptures by David Winter.

Now let me tell you about my cottage. I am quite certain about where and when I bought it as it was my husband and my first holiday together. We went to Cornwall and paid between £8 and £10 (I'm not certain) for the cottage. We bought it in a small gift shop in St Ives — I don't remember there being a wide range on offer — but probably one or two other pieces. It seemed the perfect souvenir of a happy first holiday together. It is not signed or marked 'David Winter' in any way; however, there is a small sticker underneath with the initial 'A' on it.

Now here's the strange part. We bought it in August 1981, and according to the lady I spoke to it wasn't made until 1982!!! Can you offer any explanation for this? As it was obviously made when the business was in its early stages, is there any chance that David Winter himself was involved in its production?

Mrs C Jennison
Wakefield
West Yorkshire
England

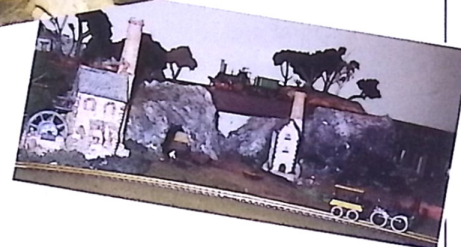
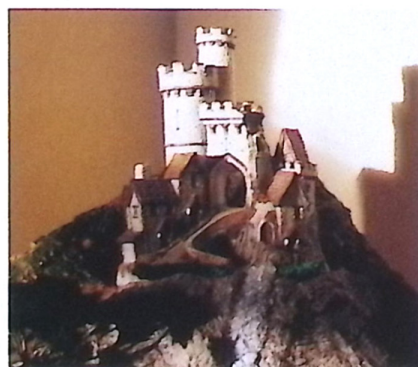
Cornish Cottage is one of the few David Winter Cottages which never had a date inscribed on the base; David did put one on but it was lost before the sculpture was finished when he reduced the size of the base. We checked our records and printed material and everything we consulted confirmed that Cornish Cottage was sculpted in 1982. Certainly it has been listed thus in every issue of Cottage Country. But we also believed Mrs Jennison in her conviction that she definitely purchased the piece in August 1981. So we decided to work

backwards through our printed brochures to see when Cornish Cottage first appeared in the collection. We found that it was first advertised in a single cream sheet containing illustrations of '34 miniature cottages evoking the spirit of rural life from days gone by.' This same leaflet offered a brand new piece — The Village — 'David Winter's special piece for Christmas 1981.' 1981 not 1982! So Mrs Jennison is correct and we have been quoting the wrong sculpture date all these years! We are most grateful for having this error pointed out and of course we shall amend our listings immediately. As for David himself being involved in the production of this particular Cornish Cottage, it is quite likely as the business was still very small in those days. Editor.

A David Winter village

Dear Sirs

On June 14 1986 my husband Steve gave me an anniversary present that, unbeknown to us at the time, changed our lives forever. The gift was a David Winter Cottage — The Bakehouse. Since that day Steve and I have been avid cottage collectors and dreamers. To date we have ninety cottages and one large English village. I took the liberty of sending you pictures of "our village". As you can see the village is constructed with several David Winter Cottages and a large amount of my husband's imagination. It really is a sight to behold and a place to lose yourself in daydreams.



Over the past six years we have spent our free time planning our village and searching for David Winter Cottages and other trinkets

for the diorama. It wasn't until this last year that an empty room in our house was transformed into a room of wonderment.

We have enjoyed the collection immensely and our interest is still captured with each new cottage that is introduced to the market. To us, the David Winter Cottage collection has a high sentimental value. It is such a large part of our lives that our two month old daughter, Alexis, has started her own David Winter collection. To commemorate her birth she received a Birthstone Wishing Well.

Kristen Bargamin
Richmond
Virginia
USA

You have clearly both invested a great deal of time and effort into your English village, with some fascinating and delightful results. No doubt Alexis will appreciate all your hard work when she is a little older. Editor.

Nine weeks to remember

Dear Sirs

I am writing to say thank you for your continuing involvement with your collectors and Guild members. I joined the Guild in January (part of a Christmas present) and in

the space of nine weeks had caught the bug and collected seventy David Winter Cottages, comprising six Guild pieces and twenty-nine retired pieces, one of which is a signed Audrey's Tea Room, and thirty-five regular pieces, including The Village.

We have done the Eggars Hill tour twice and the second time I made my own Rose Cottage, but we found the interest taken by the company in its Guild members amazing. We have had four letters inviting us to various promotions, all of which I may add we have attended, and the friendliness and hospitality of your staff and retailers is in itself an added bonus — especially the studio staff at Eggars Hill. The added touch of free tea or coffee and cake was just unbelievable. Where today do you find that kind of hospitality for free?! After all we only paid £25.00 Guild membership and have received well over that amount in the value of the plaque alone. We have had all this and it's only March.

I am still hunting down The Grange. It's the only Landowner we have left to buy to make up the set. Unfortunately it looks as if all the remaining ones have already gone. I'll be scouring all the car boot sales that I can!

Thank you again and I look forward to collecting David Winter Cottages for many years to come (even if I run out of spaces to put them in), after all if we managed seventy in nine weeks we shall probably have them all by the end of the year.

Margaret Grant-Brown
London
England

As you say, at this rate you should have the entire collection by the end of 1993. The Grange might be a bit difficult to track down, though — four years after its sudden death retirement this piece remains one of the most sought after David Winter Cottages. But car boot sales seem as good a place as any to start looking. We regularly hear of collectors picking up bargains on a Sunday morning. A lady who used to work for us here at Eggars Hill phoned recently to say that she bought two of the Tiny Series for just a few pounds at a car boot sale near Reading. Editor.

An Italian Collection

Dear Sirs

With this letter I send you photos of my collection. I hope that in future you will show it in Cottage Country magazine.



Maurizio Casarin
Suisio
Italy

We will show your collection in Cottage Country with great pleasure — and how nice to hear from one of our Guild members in Italy. Your collection is quite splendid. We especially like the British Traditions displayed on a Union Jack flag! (It isn't in view in this photograph, so you'll have to take our word for it. Editor.

A whole lot of birthdays in December

Dear Sirs

I began collecting David Winter's work in 1984 and immediately read the biographical information in the set of collectors cards. I've always thought it was great that our birthdays are the same week. Mine is December 16th (many years earlier than David's, however!). My husband's birthday is December 12th and our son's is December 14th. So we always remember David's birthday (December 18th).

The highlights of the years we spent in England were seeing David at promotions on eight occasions, and our visits to Eggars Hill. I am thrilled with my most recent acquisition to my collection. It's a Tythe Barn and I believe it's a very early one. The label on the bottom is a small round one; the door is on; both horses' heads are intact and it appears to have the matchsticks as supports for the covered area.

I'm very glad you that you've done another plaque for the '93 Guild. One of my favourite pieces is the Street Scene plaque you did for 1989.

Ann Lawrence
Ocala
Florida
USA

This year's plaque seems to be appreciated by many Guild members — but not all. So as you will see elsewhere in this issue we are inviting collectors to let us know whether they prefer a plaque or a free-standing cottage as the free Guild membership piece. Editor.

From Barkingside to the Antipodes

Dear Sirs

I was very interested in the Barnardo's article in the last winter magazine as I spent my childhood within a stone's throw of The Children's Village, went to school there during the war and was always in and out of the cottages with friends I made there. I will certainly be sending for the cottage — just like the one I remember!

Una Horsler
Wellington South
New Zealand

We gather from Barnardos that they have had a fine response to the offer for Hope Cottage, with orders from many parts of the world. Thank you for supporting a most deserving cause. Editor.

Emma and Amy

Dear Sirs

I enclose a photograph of myself and my two grand-daughters Emma and Amy. I am sending this in response to the letters in the winter issue of Cottage Country about animal and young Guild members. Emma and Amy (aged 6 years and 8 months) are not members but have received as Christmas presents a Birthstone Wishing



Well each, so starting their collections. I purchased the pieces for them back in October when the girls were only 5 years and 6 months respectively. Incidentally, it was our son (father of Amy) and our daughter (mother of Emma) who initially made me a member of the Guild as a Christmas gift.

R. Depledge
Dukinfield
Cheshire
England

Thank you for sending us such a charming photograph. Editor.



Dear Sir

I was very interested in a letter from Mary Chamberlain in the winter 1992 magazine, as I began my collection of David Winter Cottages with the exact same three cottages — Green Dragon Inn, Rose Cottage and Ivy Cottage.



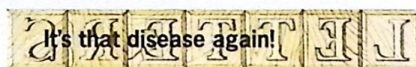
This made me wonder if perhaps one particular cottage may have stood out from all the rest, which in turn started collectors like myself on the great trail of searching out cottages in all parts of the country. Maybe a suggestion for a future feature in Cottage Country

Magazine would be a David Winter Cottage TOP TEN. 1) Top Ten of first piece bought. 2) Top Ten of favourite pieces. 3) Top Ten of most unusual purchase of piece. 4) Top Ten of sales in different parts of the country. I am sure there are many more variations on this theme.

Miss Annette Colley
Coalville
Leicestershire
England

It certainly might be an interesting exercise to collate some information of this nature and we shall bear it in mind for a future Cottage Country. I am sure there must be several popular pieces which people often start their collection with — indeed you have mentioned three of them. The Bakehouse and The Bothy are also

commonly mentioned by collectors as their first piece. Editor.



Dear Sirs

Our cottagitis started some time ago, well in fact at our wedding.

You see, we were given a small cottage as a wedding present, Rose Cottage. Now, neither of us have ever collected anything in our lives, and really did not have plans to. Soon after we married, we emigrated from the UK to Florida in the U.S. It was a transfer with my company. Well, it wasn't long before we were a little homesick. All we had to remind us of the old country was our minds eye memories, but better than that, our real life memory, Rose Cottage, which reminded us of England.

We decided at that point that every time we returned to England we would purchase a David Winter Cottage. This lasted for about eighteen months. We knew nothing of a Guild, did not know that you could buy the collection over here, and certainly did not know of the David Winter popularity. Once we found out we could purchase anywhere, not just in Britain, we contracted the disease. Our friends know how we suffer so with cottagitis, but they rarely sympathise with us! Our collection is our pride and much joy.



When we found out through our regular dealer, The Bronze Lady in Clearwater, that David Winter was going to visit Florida, in particular Orlando, which is just an hours drive from us, we were elated. When I told my wife Liz that he would be in Disneyworld, her first reaction was, "I hope my work gives me the time off." Within three seconds she

said, "If they don't, I will just leave their employ! David Winter is much more important!"

I don't think my bank manager would agree.

Lou (and Liz) Dobon
Lutz
Florida
USA

*Oh yes, classic symptoms of **you-know-what** showing here. Putting your job on the line to meet David Winter . . . the behaviour (and fully understandable under the circumstances) of a chronic cottagitis sufferer! Editor.*



Dear Sir

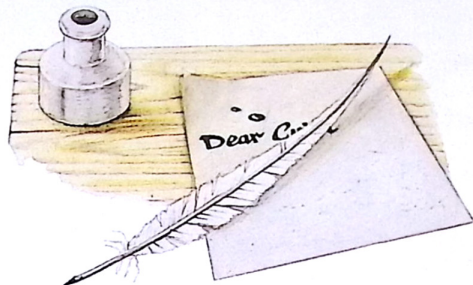
Some years ago I purchased your binder containing photographs of all the discontinued David Winter Cottages. I am annoyed that despite assurances that an updated set of pages would be available, you did not publish any new pages after 1990.

Now the boxed directory has come out and I have bought one of them also, but that was months ago and still no news as to your intentions concerning updating the cards. Is this going to be re-run of the retired binder situation or can we please have some clarification regarding availability of new cards?

Stanley Bolger
Norwich
Norfolk
England

As you will see elsewhere in this issue, we shall be producing updated cards for The Directory on an annual basis — to produce them more frequently in smaller numbers would raise the cost per card to an unacceptable level. For more details turn to the inside back cover. There has been much confusion concerning the retired binder and we do apologise for the obvious problems created by this. However, we hope to make an announcement in the next issue (Autumn '93) of Cottage Country — if you could bear with us until then. Editor.





Letter of the Quarter

Dear Sirs

We have recently returned from a trip to Australia. Heather and I set off on 8th October (1992) via Singapore, enjoyed a week in Perth, then travelled to Sydney where we were married on 31st October, and finished with a three week honeymoon in Cairns. Absolutely wonderful, but what has it got to do with David Winter Cottages, you might ask? Please read on.

Our wedding, in the garden of a suburban restaurant, was organised completely by two friends who had also agreed to be our witnesses. We knew before leaving the UK that they would give us an Australian-style day to remember and we thought it would be the perfect complimentary gesture to present them each with a David Winter Cottage.

The Australian distributor directed us to Liberty Lane in Sydney, where we were given a terrific welcome. We chose Moonlight Haven and a retired Snow Cottage for our friends and then discovered that Katie Hine was due to visit a few days later on a Birthstone Wishing Well promotion. I had made arrangements to get a 'Well' back home and we still had things to sort out for the wedding, but we just had to be there!

Our first big day arrives, and what do I discover as I make my way along the display but Falstaff's Manor, which retired just before I started collecting! After a quick consultation with Heather and some hasty mental arithmetic on exchange rates, it was mine (Oops . . . ours!). We enjoyed talking to other collectors, a lot of whom had travelled for hours to be there, and everything was rounded off perfectly when Katie very generously signed all three purchases and Liberty Lane arranged to ship our piece home.

We had a super wedding and honeymoon, and are now settled back at home where we eagerly awaited the arrival of the 'Manor'. Now here is the twist to my story. We live in Wrexham!

Some cottages obviously travel many miles to their new homes, but how many go half way round the world only to arrive back in the very place that they were made? Of course, we don't know if our Falstaff's *did* set out from Wrexham . . . but we can get extra pleasure from assuming that it did! It might even have been fate!

R. E. Tansley
Wrexham
Wales
UK

We cannot prove categorically that your Falstaff's Manor was made in Wrexham — but there is a very good chance indeed. If it was still for sale in a shop last year then it must have been one of the last models made and therefore far more likely to have come from Wrexham than Bordon. Either way it is a delightful story and one which we are most grateful that you shared with us. (Since receiving this letter, we have heard that Falstaff's Manor has now



arrived safely at Heather and Rob's home in Wrexham, having made its way to Australia and back. It must surely be one of the most travelled David Winter Cottages in existence.) Editor.

Please address letters to the appropriate Guild Office:

UNITED KINGDOM
Brenda Denton, The Chairman,
David Winter Cottages Collectors Guild,
2 Hillside Road,
Aldershot,
Hampshire GU11 3NB

UNITED STATES
Pia Colon, The Chairman,
David Winter Cottages Collectors Guild,
4456 Campbell Road, P.O. Box 800667,
Houston, Texas 77280-0667

CANADA
Robert A. Burke, The President,
David Winter Cottages Collectors Guild,
20 Voyager Court South,
Rexdale, Ontario
M9W 5M7

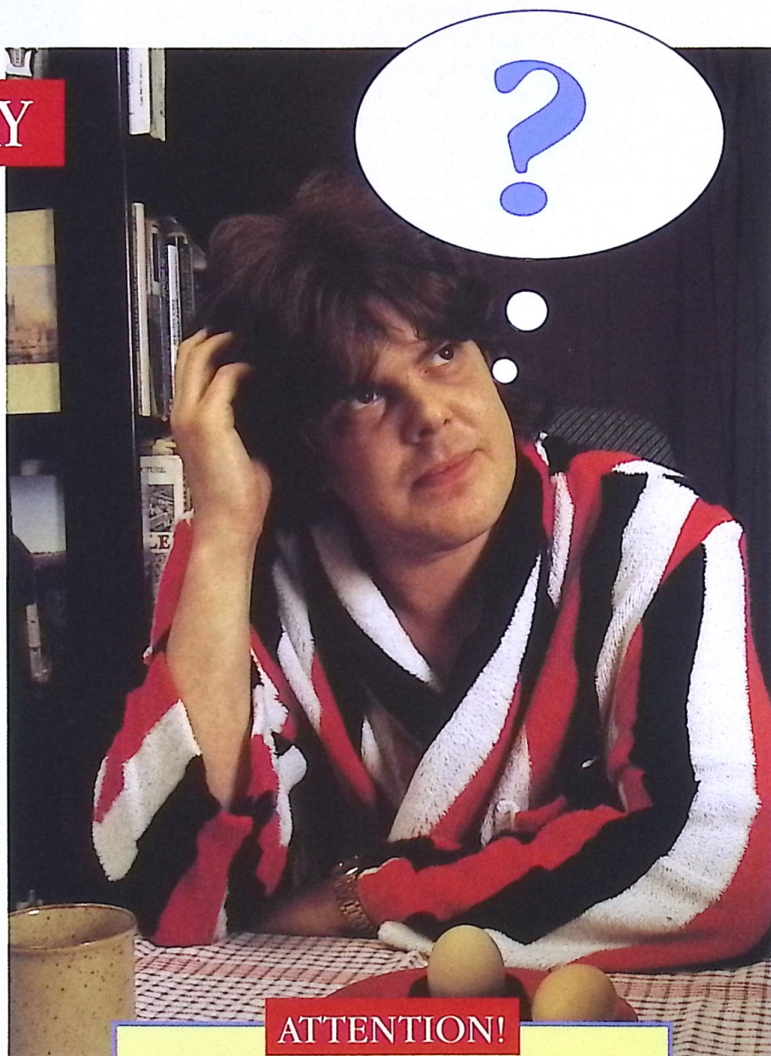
AUSTRALIA
Bev Munro, The Chairman,
David Winter Cottages Collectors Guild,
15 Gatwick Road,
P.O. Box 566, Bayswater,
Victoria 3153

Squeak!!!

10

THOUGHT FOR THE DAY

What does a sculptor of miniature cottages ponder about over a boiled egg and that first cup of the day? Here is David Winter in pensive mood as he sits down to breakfast at home. But what is going through his mind, we wonder? If you think you have a good idea, write it down on a postcard or single sheet of paper and send your entry in an envelope marked Squeak!!! No.10 THOUGHT FOR THE DAY to your Guild office to arrive not later than **1st September 1993**. (Don't forget to include your name, address and Guild number!) You may have up to three attempts, and all can be written on the same card or paper. **The sender of the first entry regarded by our adjudicator as the most witty and original will win a framed copy of this picture, signed by David Winter and with the winning caption added.**



ATTENTION!

The closing date for **THOUGHT FOR THE DAY** is 1st September 1993, one month earlier than other competitions in this issue. This is in order that we can publish the winning entries in our Winter '93 issue. The closing date for other competitions ('HARVEST BARN' and FIND THE LINK) is 1st October and answers and winners will be featured in the Spring '94 issue.



SUMMER 93 THE LESS SERIOUS BIT OF COTTAGE COUNTRY

Just for fun

RIDDLE

The first is from Ireland, its doorways are high,
The second is above us, a home in the sky;
The third is for children, a storybook palace,
The fourth is a real one, David went there with Alice;
The fifth is a ruin, with cottages near,
The sixth hints at Shakespeare, a place full of fear;
The seventh sounds nocturnal, with garters on show,
What links them together? A word you all know!

(The answer can be found on the Collectors News page of your Summer '93 Cottage Country.)

What Mouse?

*The mice are here, the mice are there,
There's little mice most everywhere,
One on a roof, another on the floor,
Some on the windows and also the door.
Now you see them, then you don't,
Some you'll find, others you won't,
Here I come with a big spy glass,
There's a tail, I've found one at last!*

MRS J. PARSONS,
Cambridgeshire
England

CURIOSITY COULD KILL YOUR CAT

Over the past few months our repair services have been receiving more and more Cottages which have been damaged by – of all things – cats! We hear that some pieces have been knocked off shelves, others scratched, and a few have even been knawed!

What can the attraction be? Surely those curious rumours haven't spread to the feline community and the search for rodents is on! Beware, pampered pets of Cottage lovers, or your curiosity could well be your undoing...

(If your pet has wreaked – yes, we can spell it now, Peggy Laidman! – havoc amongst your collection recently, see Collectors News in Cottage Country for details of our repair services.)



How many words in 'HARVEST BARN'?

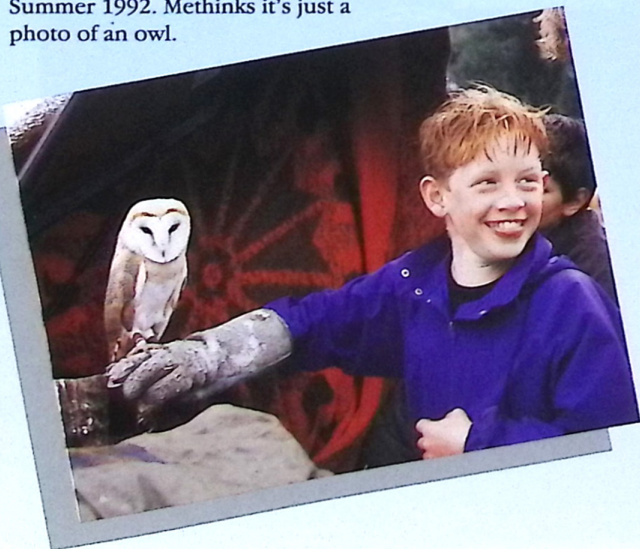
Using only the letters in the words 'Harvest Barn', see how many other words you can create without using a letter more than once. (For example, Ran, Best, Starve). Plurals (Bats) will be accepted, but proper names (Ben) will not. List them on a single sheet of paper, indicating the total number of words in your list, and send your entry in an envelope marked Squeak!!! No.10 HARVEST BARN to your Guild office to arrive not later than 1st October 1993. (Don't forget to include your name, address and Guild number!) Entries with the highest number of valid words will be entered in a draw. **The sender of the first entry selected by our adjudicator will win a Year's Free Guild Membership.** Alternative spellings in North America and the UK/Australia/Europe will be taken into consideration.



FLAT EARTH AWARD *for* OWLS



From 'A Watery Fete for Arncliffe,' Cottage Country Summer 1992. Methinks it's just a photo of an owl.



... And this issue's Flat Earth Award goes to Bill S. Hart, Editor of OWLS NEWSLETTER for the highly creative editorial in which he provides evidence to justify the existence of an owl on some of David Winter's sculptures:

"Thickening the plot, the Summer 1992 issue of Cottage Country contains an innocuous article, 'A Watery Fete for Arncliffe' (pgs. 52-55), which contains – you guessed it – a photo of an owl. Re-reading the article numerous times uncovered further evidence: (1) the article's VERY offhand reference to the owl; (2) it's pointed failure to photograph the bird's owner – much less identify him/her; (3) although John Hine's editorial message (pg.1) refers to it as 'a tradition as old as the Yorkshire Dales themselves,' no identification, name or explanation of the fete (or tradition) anywhere; (4) no John Hine employees identified anywhere in the article or accompanying photos; (5) no author credit for the article; and (6) photographs credited to John Hughes. Conclusion: despite the apparent obvious tie-in to the Emmerdale Collection featured in Studio News, the entire article was simply TOO vague and TOO coincidental. Methinks something's afoot!"

John Hughes replies:

"We thought it would be nice to do an article about a village fete, so I went up to Yorkshire and found one. I took a camera with me because our photographer, Glenn, was on holiday at the time. Whilst I was there I saw a boy holding an owl, so I took a picture of it. End of story."

A POEM FROM OZ

For those of us who live so far
From England's green and pleasant land
Oh what a joy it gives to hold
A cottage in one's hand.
These cottages of days gone by
By David Winter made
Remind us of the land we love
The lanes in which we played.
They bring back many memories
Of things from in the past
While we have these cottages
Our dreams will surely last.
So we thank you David Winter
For the pleasure that you give
To many many people, no matter where they live.

JEAN WASHFORD Armadale, Western Australia.

FIND THE LINK

by James Henry Reynolds

The six David Winter Cottages pictured here are linked by a common theme. If you can identify the pieces, write their names and what you think links them together on a postcard or single sheet of paper and send it in an envelope marked Squeak!!! No.10 FIND THE LINK to your Guild office to arrive not later than 1st October 1993. (Don't forget to include your name, address and Guild number!) **The sender of the first correct answer drawn by our adjudicator will win Only A Span Apart from the Irish Collection signed by David Winter and John Hine.**



RULES AND REGULATIONS

- Only current (i.e. 1993) Guild members are eligible to enter prize quizzes and competitions in SQUEAK!!! No.10.
- The adjudicator's decisions are final and the Guild will not enter into correspondence with anyone regarding those decisions.
- For each competition, only one entry per Guild member will be allowed.
- In any single issue of SQUEAK!!! No. 10 no Guild member will be eligible for more than one prize.
- Answers to SQUEAK!!! No. 10 will be published in the Winter 1993 Cottage Country.
- No entries will be returned.

GUILD OFFICE ADDRESSES:

U.K./Australia/Europe
DWC COLLECTORS GUILD
(Squeak!!! No.10)
2 Hillside Road, Eggars Hill,
Aldershot,
Hants. GU11 3NB

North America
DWC COLLECTORS GUILD
(Squeak!!! No.10)
4456 Campbell Road,
P.O. Box 800667,
Houston, Texas
77280-0667
U.S.A.



Squeak!!! No. 8 (Winter 1992) ANSWERS & WINNERS

BIRDS EYE VIEW

ANSWER: 1 The Chapel 2 Pilgrims Rest 3 The Bakehouse 4 The Village Shop 5 Scottish Crofters 6 The Vicarage
WINNERS: Mrs S Mandeville (Europe/Australia), Hurley Langford (N.America).

ODD COTTAGE OUT

ANSWER: 'E' Was the odd pair (Cornish Engine House and Derbyshire Cotton Mill) because they come from different regions; all the other pairs had a region in common.
WINNERS: Bernard C K Smith (Europe/Australia), Alice K Lauer (N.America).

ANOTHER EVER DECREASING SQUARE

ANSWER: Pilgrims Rest
WINNERS: Malcolm Batty (Europe/Australia), Deborah Lucid (N.America).

REFERENCE SECTION

The Reference Section has been rearranged slightly for 1993. The Restyled Pieces and lists of Current and Retired Cottages remain, but the Cottage Country Index will only appear in the winter issue. If you have information which may be of interest in updating our lists, please write to: Reference Section, Cottage Country, 2 Hillside Road, Eggars Hill, Aldershot, Hampshire, GU11 3NB.

RESTYLED PIECES

This listing contains the main alterations made to David's work over the years by John Hine Studios and includes both official restylings and minor alterations not large enough to constitute a 'restyling'. It is by no means a definitive list and other variations do exist.

Officially Restyled Pieces both Current and Retired

FAIRYTALE CASTLE

Restyled in 1986.

Reason: To facilitate casting and demoulding, and to counter shrinkage.

Changes: Size increase. Ivy added around the gaps between the four main towers. Ivy arches added. Tower caps lost their needle sharp caps. Ivy arch to rear of main tower became overgrown.

IVY COTTAGE

Restyled in 1983.

Reason: Aesthetic.

Changes: Reduced in height. White stepping stones added to path leading to door. Flower boxes and more ivy added. *N.B. Still more ivy added growing over the roof at a later date, but this has since disappeared again.*

LITTLE MARKET

Modifications made in 1983 as per Market Street and The Winemerchant. Covered stall added to the side which originally joined it to Market Street. Name plaque removed and date changed.

LITTLE MILL

Restyled as per Mill House modifications in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: There are three versions of Little Mill:

The original, which is T-shaped and does not have a water wheel;

Mark 2, which is a completely different shape and has more prominent beams, a water wheel and a plaque on the base ("The Little Mill — David Winter — 1980");

Mark 3, which has creepers added in the gap between the main building and the water wheel, and no plaque

MILL HOUSE

Total restyling in 1980.

Reasons: Aesthetic and to alleviate casting problems.

Changes: Just about everything apart from the main building shape. Base reduced in size, with loss of trees and outbuilding. New bridge design. New water wheel design. Beams more prominent.

THE OLD DISTILLERY

Modifications made in 1986.

Reason: Aesthetic and to facilitate demoulding.

Changes: Beams and weather boarding reworked. Chimneys made squarer and taller. General crisper appearance. DW's name and date added. *N.B. The word 'Old' is sometimes omitted from the title.*

THE PARSONAGE

Restyled in 1986.

Reason: To ease demoulding.

Changes: Small building at front moved half-an-inch to the right. Walls of the porch reduced (due to breakage vulnerability).

ROSE COTTAGE

Totally remade in 1983.

Reason: Deterioration of detail in original moulds.

Changes: Crisper detail to the thatch. Porch detail tidier. Round paving stones added to path. (Original path design not known).

SINGLE OAST

Restyled in 1985.

Reason: To rectify shrinkage.

Changes: Returned to original size (mould shrinkage had reduced it by half-an-inch). Side door opened slightly as opposed to being flat against wall. All foliage and fencing added. Various types of wind vanes

exist; early ones in crystal (intact) are rare. Roof colour changed from dark grey to reddish brown.

TRIPLE OAST

Restyled in 1985. Modifications as per Single Oast.

TUDOR MANOR HOUSE

Totally remade in 1985.

Reason: Loss of detail and aesthetic reasons.

Changes: Beam detail, window positions and chimney design all restyled. Ivy and creepers grown in various gaps between buildings. Name plaque removed. Balcony no longer cast separately and glued into place. Set of stairs between chimney breasts removed. Front bay window removed. *N.B. Many painting variations in early pieces.*

THE WINEMERCHANT

Restyled in 1983.

Reason: Deterioration of moulds.

Changes: Taken from half of Market Street and remade as per new Market Street design. Chimney added when separated from Market Street. Windows reshaped. Other modifications as per Market Street. Beam work replaced by weather boarding (BUT a few very early pieces also have weatherboarding and pre-date the beam work).

THE VILLAGE

Restyled in 1986.

Reason: To ease casting and demoulding.

Changes: Building at front left shortened. Buttress removed from stone archway. Rear of tall stone building cut back flush with its chimney. Foliage arches added.

Minor Alterations to Pieces both Current and Retired

THE ALMS HOUSES

Gutters were made shallower in 1984. Stone walls also reinforced.

ANNE HATHAWAY'S COTTAGE

Taller chimneys added soon after introduction.

THE BAKEHOUSE

Extra band of bricks added to the chimney soon after introduction.

THE BOAT HOUSE

Alterations to the mould caused minor variations on the porch stones around the large square post.

BROOKSIDE HAMLET

Modifications between 1984 and 1985 include: more greenery behind the mill wheel, a shallower hollow above the wheel, more water dripping from the wheel, more ivy on exposed corners, more foliage in hollow to right of door in top building.

CASTLE IN THE AIR

Reinforcement added where flags are attached soon after introduction.

CASTLE KEEP

Pierced windows infilled and plaque with inscription 'Guildford Castle' removed in 1981.

CHICHESTER CROSS

Earlier pieces coloured stone white or stone grey — later pieces were sandstone buff. (An edition of six were cast in cold cast bronze).

THE COACHING INN

Door on thatched building recessed on early pieces, then flush with wall but plain, finally sculpted as a door again. Early matchstick pillars replaced by wider Crystacal ones. Later models do not have 'The White Hart' sign at front due to bowing of moulds.

CORNISH TIN MINE

Bush extended late in 1983 to fill developing gap between chimney stack and building. Eventually remodelled and renamed Cornish Engine House.

COTTON MILL

Bushes between chimney and building extended to about 3 inches on later models in 1984. Eventually remodelled and renamed Derbyshire Cotton Mill (sometimes referred to as just Derbyshire Mill).

COTSWOLD COTTAGE

Overhangs reduced in early 1983 on end gables and porch.

COTSWOLD VILLAGE

1982/83 modifications made were: Ivy in gaps between buildings, up church walls and up some house roofs; House chimneys made broader and without overhanging pil; Church porch overhang reduced. Bushes growing behind grave stones.

CROFTERS COTTAGE

Stones on ropes added to thatched roof. Name changed to Scottish Crofters.

DOVE COTTAGE

History of distortion in moulds, causing slight variations in appearance. Some chimneys were 'touched up' at fettling stage. Woman sitting between chimney breasts sometimes found without her head!

EBENEZER SCROOGE'S COUNTING HOUSE

Ivy added for about two and a half inches up the rear corner of the two main buildings.

FISHERMAN'S WHARF

Ivy grown up to vulnerable gable ends.

GREEN DRAGON INN

Modified soon after introduction. Ivy added at top of stairs. Black, then brown, pub sign with paper label; finally metal sign with etched detail reinforced at base with more bushes.

THE FORGE

Ivy added between main building and outhouse.

HERMIT'S HUMBLE HOME

Trees modified in 1985 — later models have fewer deep cavities.

HERTFORD COURT

Enlarged courtyard and central section of main building. More ivy added generally.

HOUSE ON TOP

Very early models had a sheer drop down into the cave at the front from just outside the main door. Ivy gradually added to supporting trusses of upper buildings. Process complete by 1984.

THE OLD CURIOSITY SHOP

Man peering through curtains is missing on early pieces. The window frames come in five versions: (1) Front frame cast separately and glued on — clear liquid resin poured in for glass effect; (2) Similar but with a sheet of clear resin glued on with the frame; (3) Similar but using acetate instead of resin; (4) Similar but using clear reflector plastic instead of acetate; (5) Frame cast as part of the piece and the window display blanked in (no glass effect).

ST. NICHOLAS CHURCH (Tiny Series)

Slight variations to spire point. Also painting variations to the spire.

ST. PAUL'S CATHEDRAL

Gradual loss of detail and a bowing distortion as moulds aged.

STRATFORD HOUSE

Gap between main house and small building to left gradually filled with more ivy.

SUFFOLK HOUSE

Early ones painted pale pink, middle ones white and later ones dark pink.

THREE DUCKS INN

Some mould making distortions. Colour variations on early pieces.

TOLLKEEPER'S COTTAGE

More ivy added very soon after it was first made.

TYTHE BARN

Headless horses on some models. Initially barn door was glued in position, but since 1983 it has rested in the barnyard. Matchstick posts later changed to Crystacal.

WOODCUTTERS COTTAGE

Top of main stump was slightly blunted in 1985.

DAVID WINTER COTTAGES

The Current Range

Date Introduced	Name of Piece
1980	Little Market Rose Cottage Market Street
1981	Single Oast Triple Oast Stratford House The Village
1982	Drover's Cottage Sussex Cottage The Village Shop The Dover House Cotswold Cottage
1983	The Bakehouse The Bothy Fisherman's Wharf The Green Dragon Inn
1984	The Parsonage
1985	Kent Cottage The Schoolhouse Craftsmen's Cottages The Vicarage The Hogs Head Tavern Blackfriars Grange Shirehall The Apothecary Shop Yeoman's Farmhouse Meadowbank Cottage St. Georges Church
1986	Smuggler's Creek Devon Combe Tamar Cottage There was a Crooked House
1987	Devon Creamery John Benbow's Farm House
1988	The Windmill Lock-Keeper's Cottage Derbyshire Mill Gunsmiths Lacemakers Coalminers Row Cornish Engine House Cornish Harbour
1989	The House on the Loch Macbeth's Castle Gillies Cottage Gatekeepers Scottish Crofters
1990	Burns' Reading Room Stonecutters Cottage The Boat House Pudding Cottage Blossom Cottage Knight's Castle St Anne's Well Grouse Moor Lodge

Date Introduced	Name of Piece
1990	Staffordshire Vicarage Harvest Barn Guy Fawkes The Bull and Bush
1991	Bookends The Printers The Bookbinders Moonlight Haven CASTLE IN THE AIR Inglenook Cottage The Weaver's Lodgings
1992	Cameos Lych Gate The Privy The Potting Shed One Man Jail Barley Malt Kiln Poultry Ark Welsh Pig Pen Market Day Brooklet Bridge Greenwood Wagon Saddle Steps Penny Wishing Well Irish Round Tower Only a Span Apart Fogartys Secret Shebeen Murphys O'Donovan's Castle Birthstone Wishing Well
1993	The Shires Oxfordshire Goat Yard Wiltshire Waterwheel Staffordshire Stable Yorkshire Sheep Fold Derbyshire Dovecote Buckinghamshire Bull Pen Berkshire Milking Byre Gloucestershire Greenhouse Hampshire Hutches Lancashire Donkey Shed Cheshire Kennels Shropshire Pig Shelter Scenes At The Bothy At The Bakehouse At Rose Cottage

Discontinued/Retired

Date Discontinued	Name of Piece	Date Introduced
1980	Mill House Little Mill	1980 1980
1981	Three Ducks Inn Chichester Cross Provençal One Provençal Two	1980 1981 1981 1981

Discontinued/Retired

Date Discontinued	Name of Piece	Date Introduced	Date Discontinued	Name of Piece	Date Introduced
1981	Provençal (Tiny) A Provençal (Tiny) B	1981 1981	1990	Cartwright's Cottage	1990
1982	TINY SERIES: William Shakespeare's Birthplace Anne Hathaway's Cottage Sulgrave Manor Cotswold Farmhouse Crown Inn St. Nicholas' Church St. Paul's Cathedral Castle Keep Double Oast Sabrina's Cottage	1980 1981 1981 1981 1981 1981 1981 1981 1981 1982	1991	Falstaff's Manor Brookside Hamlet Spinner's Cottage Tudor Manor House Bottle Kiln Orchard Cottage Fred's Home etc.	1986 1982 1984 1981 1988 1987 1991
1983	Dove Cottage The Forge Little Forge *Mill House *Little Mill *Re-modelled from originals	1980 1980 1980 1980 1980 1980	1992	Castle Gate Audrey's Tea Room Tollkeeper's Cottage Hertford Court Mad Baron Ffourthrite's Folly Ivy Cottage Snow Cottage The Chapel Scrooge's School	1984 1992 1984 1983 1992 1982 1984 1984 1992
1984	William Shakespeare's Birthplace (large)	1982	1993	The Winemercant The Old Distillery Pilgrim's Rest The Cooper's Cottage Horatio Pernickety's Amorous Intent	1980 1982 1983 1985 1993
1985	Quayside	1980	Guild Special Pieces		
1986	Tythe Barn Cornish Cottage Blacksmith's Cottage	1981 1981 1982	Date Introduced Name of Piece *Retired/Discontinued		
1987	Moorland Cottage The Haybarn Miner's Cottage The Alms Houses	1982 1983 1983 1983	1987	Village Scene* (1987/88 Membership Gift) Robin Hood's Hideaway* Queen Elizabeth Slept Here*	
1988	House on Top Cornish Tin Mine Replaced by Cornish Engine House Cotton Mill Replaced by Derbyshire Mill Woodcutters Cottage House of the Master Mason Hermit's Humble Home Ebenezer Scrooge's Counting House Christmas in Scotland and Hogmanay Wintershill (Jim'll Fix It)	1982 1983 1983 1983 1984 1984 1984 1985 1987 1988 1988	1988	Black Bess Inn* The Pavilion*	
1989	Crofter's Cottage Replaced by Scottish Crofters Fairytale Castle Suffolk House The Grange A Christmas Carol	1988 1988 1982 1985 1988 1989	1989	Bas-Relief Plaque* (1989 Membership Gift) Home Guard* The Coal Shed*	
1990	Squires Hall Cotswold Village Mr Fezziwig's Emporium	1985 1982 1990	1990	The Plucked Ducks* (1990 Membership Gift) The Cobbler* The Pottery*	
			1991	Pershore Mill* (1991 Membership Gift) Tomfool's Cottage Will - o' - the wisp	
			1992	Irish Water Mill* (1992 Membership Gift) The Beekeeper's* The Candlemaker's*	
			1993	On the Riverbank Thameside Swan Upping Cottage	

Available direct from your Guild Office

THE DIRECTORY

*David Winter Cottages
in a Nutshell*

THE DIRECTORY is a box of cards containing everything you need to know about David Winter Cottages — pictures, facts and figures relating to every David Winter sculpture.

THE DIRECTORY box measures 6 $\frac{1}{2}$ " wide x 5" high x 5" deep and is finished in matt Navy Blue. Inside are 203 cards arranged under headings such as **Current Collection**, **Retired Collection**, **Guild Pieces etc.** every David Winter piece has its own card and contains on one side a colour picture of the piece, size, the date it was sculpted and other detailed background information. The other side has spaces for collectors to fill in their own comments such as date of purchase and price paid. The cards also cover all things associated with David Winter Cottages. For example, there are sections for Cottage Country Magazine, the Plate Collection, Limited Edition pieces and even miscellanea such as sticks of rock (candy) and David Winter tobacco!

THE DIRECTORY is not available through David Winter stockists and can only be purchased by mail order from your Guild Office.

USA: US\$65.00

UK: £29.95

AUSTRALIA and CANADA: Please contact your Guild office.

To order THE DIRECTORY send a cheque/check or credit card details (VISA or ACCESS/MASTERCARD) to your Guild Office.

CREDIT CARD DETAILS REQUIRED: Card Account Number, Expiry Date.

CHEQUE/CHECK payable to *David Winter Cottages Collectors Guild*.

Please allow a minimum of 28 days for delivery.



UPDATE CARDS FOR THE DIRECTORY

Starting this Autumn, we shall be producing an update pack once a year which will contain cards for all David Winter Cottages released in the previous twelve months. Details of how to order the first pack will be featured in the next issue of Cottage Country (No.27).

